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THE ERA

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ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, First-class Musical Attractions for the Autumn; also for the spring of 1920. Applications re dates to HUGH ROBERTSON, Theatre Royal, Jarrow.

WANTED First-class Attractions only.
T.R., DUBLIN.
G.T., DUBLIN.
O.H., BELFAST, July 7.
O.H. [illegible] July 28.
G.T., SWANSEA.
July 7 (?).
L. (Sidney Cooper), NEWPORT, June 30 (?)
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, Leicester-square, W.C. 2.

HUDDERSFIELD THEATRE ROYAL.
WANTED Known, once nightly only, the only first-class theatre in Huddersfield. It serves a population of 500,000.
ALFRED WAREING,
Theatre Royal, Huddersfield.

ALEXANDRA THEATRE,
WISBECH, CAMBS.
WANTED, the Biggest of Attractions, Musical Comedies, Comedies, &c., three nights, Aug. 7, 1919, and every Thursday, Friday, and Saturday, on, with exceptions. The above theatre has not been open for three years, being a V.A.D. Hospital, so the first in will do enormous business. The above Theatre is now lighted with electricity, will seat about 800. Stage 39ft. wide, 29ft. deep, 16 to grid. Good stock of scenery. Dates and terms to H. BANCROFT. Hippo., Wisbech, Cambs.

EMPIRE THEATRE, SWINDON.
WANTED, Big Musical and Dramatic Attractions. Oct. 20 (?), Nov. 17, Jan. 12 (?), 26 (?), for Pantomime, Feb. 9, 16, 23 (?), March 1, 8, 15, 22, 29, April 5, 12, 19, 26, May 3, 10, 17, 24, 31, on, with exceptions. Communications, ALFRED MANNERS, as above.

EMPIRE THEATRE,
SOUTHEND-ON-SEA.
May 26 and other season dates vacant.
WANTED, First-class Companies, Musical Comedy invited; near bookings as follows: Easter, "The New Boy"; April 28, "Prince and Beggar Maid"; May 5, Miss Violet Vanbrugh in "Trimmed in Scarlet"; May 12, Royal Carl Rosa Co.; May 19, "Passing of the Third Floor Back."

WANTED, Dramatic Companies, May 5 and 19, and June 2. MANAGER, Alexandra Theatre, Pontefract.

[illegible] PAVILION,
PONTYPOOL, MON.
(The only recognised Theatre in the Coalfields of the Eastern Valleys of Monmouthshire.)
WANTED, First-class Musical Comedies, Dramas, and Operas for the following dates:—April 28 (through breach of contract), July 21, Sept. 22, 29, Oct. 13, Nov. 10, Dec. 1, on, with exceptions. Refer to the following (amongst others) as to business here: G. E. Clive, Esq.; R. Nightingale, Esq.; Miss Emma Litchfield; Matthew Glenville, Esq.; Herbert Shelley, Esq.; J. A. Charsley, Esq.; O'Mara Opera Co.; Geo. A. De Gray, Esq.; J. Millane, Esq., &c., &c. All the biggest and best attractions visit this theatre. Wire for April 28. All coms., D. MYERS.

NEW THEATRE,
SALISBURY.
WANTED, London Attractions for
June 23,
Aug. 25,
Sept. 22,
Nov. 10, and various on.
State full particulars to
ALBANY WARD, Guildhall Chambers, Weymouth.

WANTED, Companies.
The largest and most comfortable theatre in the Rossendale Valley.
The industrial centre of Lancashire.
NEW PALACE, RAWTENSTALL.
General Manager, Walter Nicholls.
Once nightly. Twice Saturday.
Big stage, with all conveniences.
Revue,
Drama,
Musical Comedy,
Pantomime.
First-class Stock Company Wanted from June 23, for six weeks.
All communications,
W. DALTON, Dalton's Agency,
57, Parsonage-road, Withington, Manchester.

WANTED, First-class Companies, once nightly, GRAND THEATRE, OLDHAM, June 2, 16, 23, Aug. 25, Sept. 1, Nov. 10, Dec. 8.
Address, ERNEST DOTTRIDGE.

WANTED, Wanted,
May 5, May 5, May 5.
May 5, May 5, May 5.
PALACE THEATRE, GLOUCESTER,
and
THEATRE ROYAL, MERTHYR.
First-class Once-nightly Attractions.
Musical preferred.
Big business assured.
Wire immediately,
E. C. ROGERS,
The Palace Theatre, Gloucester.
Telegrams, "Dates, Gloucester."
Telephone, "176 Gloucester.

HIPPODROME THEATRE,
BURSLEM.
WANTED, Wanted, Wanted,
May 19, 26, onwards,
First-class Revues, Dramas, &c.
Sharing Terms.
Apply,
COLLINS,
Gondola Works,
Walsall.

GRAND THEATRE, OLDHAM.
WANTED, good No. 1 Companies.
Once nightly.
June 2, 16, 23.
Aug. 25.
Sept. 1.
Nov. 10 (?).
Dec. 8.
Address, ERNEST DOTTRIDGE.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
Oct. 13, Oct. 27, Nov. 24, Dec. 1, 8.
GAIETY THEATRE, HASTINGS.
July 7 (?), Dec. 15.
PLEASURE GARDENS T., FOLKESTONE
Dec. 8, 15.
PALACE THEATRE, RAMSGATE.
June 16, Oct. 20, 27, Nov. 3 onwards (twice-nightly).
London Representative for W. W. Kelly and Opera House, Blackpool.
H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent 1651. "Topobill, Piccy, London."

WANTED, Companies.
The Largest and Most Comfortable Theatre in the Rossendale Valley.
The Industrial Centre of Lancashire.
NEW PALACE, RAWTENSTALL.
General Manager, W. Nicholls.
Once Nightly. Twice Saturdays.
Big Stage, with all conveniences.
REVUE.
DRAMA.
MUSICAL COMEDY.
PANTOMIME.
A Few Vacant Dates.
All communications re same to
W. DALTON
(Dalton's Agency),
57, Parsonage-road,
Withington, Manchester.

WANTED Known, Managers touring the latest London successes only, requiring several first-class twice-nightly music-hall dates, London and provinces, are requested to send their full date-sheets and lowest terms (including salary), to W. FOSTER HORSFIELD'S AGENCY, Suite 17 and 18, 26, Charing Cross-road, W.C. 2.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL, ASHTON-UNDER-LYNE.
WANTED, First-class Attractions, Musical Comedies, Revues, &c.
Stockport, Vacant June 2, 9, 16, 30, and onwards, with exceptions.
Ashton, Vacant, May 19, 26, June 2, 23, and onwards, with exceptions.
A few Vacancies in the Autumn and Spring for High-class Attractions.
Bookings include: D'Oyly Carte Opera Company, "Romance," Royal Carl Rosa Opera, "Daddy Long-Legs," Violet Vanbrugh, "Merry Widow" and "Gipsy Love" Repertoire Co., Edwardes' "Betty" (3rd visit), "High Jinks," "Man From Toronto," "The Boy," "Seven Days' Leave," "The Luck of the Navy," "Yes, Uncle," "Three Weeks," "The Officers' Mess," "Soldier Boy," "My Old Dutch," "Five Nights," &c.
Address, CHARLES REVILL,
Victoria Park, Stockport.

For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper." "Ann."
Last week, £758 13s. 4d.
WANTED, June 2, July 14, Sept. 1, 8, Christmas. HALDANE CRICHTON. "Abingdon," Newlands-av., Southampton.

Second Year of Tour.
"MY OLD DUTCH."
A Delightful Play in 4 Acts, by Arthur Shirley and Albert Chevalier.
Mr. Albert Chevalier as Joe Brown.
Supported by his own Company.
WANTED, April 28, for this great attraction.
C. INGLE, Coliseum, Aberystwyth.

LIEUT. WILSON ROBERTS
and
VICTOR WATSON'S CO.,
"OUT OF EVIL."
By Lieut. Wilson Roberts.
Original American Musical Comedy Play.
In Four Acts. Everything carried clear. Stage only required. Pictorial printing.
WANTED, May 26 (Lancs.), June 30, July 7, 14 (S. Wales or Midlands).
First-class Theatres or Music Halls.
All coms.,
LIEUT. WILSON ROBERTS,
10, Mornington-road, Regent's Park, London, N.W.1.

"ARE YOU A MASON?"
WANTED, Dates, Sept. 8 (North), Only vacant date, 1919. Production carried. First-class West-End cast. C. H. WILLIAMS, Comedy Theatre, London.

The Great New York Success.
Big Success in Africa.
"THE NATURAL LAW."
WANTED, June 9, on, follow Reading.
CHARLES HARRINGTON,
51, The Grove, Hammersmith.

"THE NEW BOY."
"THE NEW BOY."
Great Success at the Empire Theatre, Southend. Playing to capacity at each performance. Voted as fresh as when first produced, and as certain to revive its original great success. Managers should not miss this classic fun-maker.
WANTED, April 28, May 5.
Wire, HERBERT COWLEY, Empire, Southend.

"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
WANTED, Sept. 29, Oct. 6, Nov. 17, 24, Christmas week (North). BERTIE RALLAND, 6, Gloster-mans., Camb.-circus, W.C. 2.

WANTED Known, NEVILL GRAHAM is prepared to undertake the Sole Bookings of one or two first-class attractions. Only those with drawing powers and capable of playing No. 1 Theatres entertained.
59, St. Martin's-lane, London, W.C.

"ALIAS JIMMY VALENTINE."
"LEAH KLESCHNA," "SMITH,"
&c., &c.
WANTED, May 5.
Wanted, May 5.
Wanted, May 5.
May 5 and various later.
Wire for May 5.
LEONARD LAURENCE,
Victoria Theatre, Burnley.

WANTED, Monday,
Miss Madge Fenton's
Great Success,
"MY AMERICAN GIRL."
The Sparkling Comedy Revue.
Absolutely one of the finest shows touring.
Refer.
Wire for Monday.
Also June 9, precede Burnley (ret.).
Also June 23, precede Bolton (ret.).
All coms., MADGE FENTON,
14, Main Ridge, Boston.

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.

WANTED, First-class Theatres.
May 5, June 9.
May 5, June 9.
Also a few Autumn Dates.
Wire, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

MRS. BRANDON THOMAS'S COMPANY in Bernard Parry's Charming Comedy,
"THE PURSE STRINGS,"
Produced by Charles Hawtrey.
The entire West End Production carried. Direct from the Garrick Theatre.
WANTED, Autumn Dates. First-class Theatres.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY.
"THE PRIVATE SECRETARY."
"THE PRIVATE SECRETARY."
Entire West End Production Carried. Direct from the Savoy Theatre.
WANTED, First-class Theatres.
May 15 (3 nights), to follow Oxford.
May 15 (3 nights), to follow Oxford.
May 19, 26, June 2.
May 19, 26, June 2.
Also a few Autumn dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY in "CHARLEY'S AUNT."
"CHARLEY'S AUNT."
Entire West End Production Carried. Direct from the Garrick Theatre.
WANTED, First-class Theatres,
Aug. 4, Aug. 4.
For few Autumn Dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

"THE GIRL FROM CIRO'S."
Entire Garrick Theatre production carried.
WANTED, No. 1 Theatres or Music Halls, May 5, 12, July 7, 14, 21, 28, Aug. 7 (3 nights), to follow Weston, Aug. 11, 18, 25, Sept. 8, Dec. 22 and 29.
W. FOSTER HORSFIELD,
Suite 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone, Regent 203.

"THE SEALED DOOR."
New play by Ben Landeck.
Enormous success. Breaking records everywhere. Refer. Refer.
WANTED, June 9 (?), July 14, and on, with exceptions.
STANDARD REPERTOIRE CO. commenced eight weeks' season at Douglas, I.O.M., on Easter Monday.
Wanted, good Theatre for Stock.
Previous successful seasons include:—
H.M., Aberdeen (two).
Hippo., Stoke (nine weeks).
Empire, Garston (four weeks).
Met., Bootle (three weeks), &c., &c.
Thanks H. Pennington, Esq., for recommendation to Douglas.
J. FORBES KNOWLES,
G.T., Douglas, I.M., till further notice.

The Record Musical Success.
"SUNSHINE SUE."
"SUNSHINE SUE."
WANTED, May next,
Monday [illegible] also May 5
(through obligin[illegible]l Dalton, Esq.).
Eaton. [illegible], Coliseum, Long

WANTED, May 5,
CHIPS OF CH[illegible]ds, for "MISS musical success, featuring Lena M. Jay, Wee-Toss, the laughing Richie, Dorothy and Victoria Stanton, Floradora Troupe, and Astleys, Jo. Harry Joseph as Cupid. New co[illegible]nton, scenery. Wanted, May 5 onwards, [illegible] Imperial Palace, Canning Town, E. A coms., HARRY JOSEPH, 26, Cambridge road, Horsham, Sussex.

"THE JEFFERSONS."
The Most Successful Comedy Touring.
Wilfred Shine in his original character.
WANTED, June 9 (Whit week).
Only vacancy this year except Oct. 20.
Enormous business this and last week at Gaiety Theatre, Manchester.
Apply, A. DOUGLASS, Winter Gardens, New Brighton.

KEITH KENNETH'S CO.'S.
"EYES OF YOUTH."
Now playing at the St. James's Theatre.
WANTED, Aug. 4, 11, 18, 25 (for seaside or music hall),
Oct. 13, Nov. 10 (for North).
Must have large stage for big production.
Now Booking Spring, 1920.
"BABY MINE."
Aug. 4, Oct. 6 and 27.
KEITH KENNETH,
This, Adelphi Hotel, Liverpool.
Next, Opera House, Buxton.

WANTED, Wanted,
May 12, 19 and 26,
June 2 and 9,
for the successful
Musical Comedy Revue,
"A NIGHT OF BRIGHTNESS."
Press all over:—"Which is indeed a night of brightness."
Re-mounted, re-dressed,
and produced this week at
Her Majesty's Theatre, Walsall,
and had an enormous reception.
Refer, Refer.
New Scenery by Harold Mortimer, of Worthing.
New dresses designed and produced by Mme. Rolyat and Mlle. Buretto.
This show is now in its third year of tour, and has never been taken off for panto., but has run through two panto. seasons and done panto. business.
Wanted, No. 1 Halls for this box-office draw. I will pay any manager or their agents' expenses to come and see this show at Her Majesty's Theatre, Walsall, this week, or the Theatre Royal, Barnsley, next week.
Vacant May 12, 19 and 26, June 2 and 9.
Wire or write to TAYLOR, Her Majesty's Theatre, Walsall. Next week, Theatre Royal, Barnsley.

"A BUTTERFLY ON THE WHEEL."
WANTED,
May 5,
to follow Norwich.
RUPERT LISTER,
Theatre Royal,
Norwich.

THEATRES WANTED.

FRED KARNO'S COMPANIES.

WANTED,
Wanted,
Wanted,

First-class Theatres or Music Halls for
May 5 and May 12.
May 5 and May 12.
May 5 and May 12.
May 5 and May 12.

FRED KARNO'S GREAT COMPANY OF LAUGHMAKERS.

FRED KARNO'S BIGGEST COMEDY CREATION.

FRED KARNO'S LATEST RECORD BREAKER.

May 5 and May 12.
May 5 and May 12.
May 5 and May 12.
May 5 and May 12.

FRED KARNO,
Lyric Chambers, 27, Shaftesbury-avenue, London, W. 1.

'Phone, Regent 2550.

Wires, "Karnoisms, Westrand, London."

WANTED Known, NEVILL GRAHAM is prepared to undertake the Sole Bookings of one or two first-class attractions. Only those with drawing powers and capable of playing No. 1 Theatres entertained.
59, St. Martin's-lane, London, W.C.

John Brownson and Frederick Diggle's Superb Production,
"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."
An Original Musical Comedy Play, in Five Scenes.

A Great Attraction, composed of the following ingredients:—
A strong plot. Powerful situations.
20 Specially Composed Musical Numbers 20
Clean, Crisp Comedy.
First-class company. Artistes of Repute.
Full Chorus of ladies and gentlemen.
Clever Speciality Dancers.
All scenery travelled. Complete in every detail. Once or twice nightly.
Mus. Conductor:—
F. Diggle, Mus.Bac., A.R.C.M.

"P.C. HOBBS."
"P.C. HOBBS."
"P.C. HOBBS."

WANTED, Theatres or Halls, June 2, 9, onwards, with exceptions
All communications re dates,
W. HOWGATE, 45, Richmond-grove, Longsight, Manchester.

John Lawson, "Humanity," and Variety Combination.

WANTED, May 5. Wire, JOHN LAWSON, Treeba, Marina, St. Leonards.

"THE LITTLE BROTHER."
The Ambassadors' Play.

WANTED, May 5, 19, between Buxton, Rhyl, Llandudno. Wire, LYNDON, 102, Long Acre, W.C.

WANTED, Good[illegible]es, for "The Rotters," Jul[illegible] Aug. 11, 18, 25. Nove[illegible]26, July 21, to follow T.R., Birmi[illegible]gham (return), July 28 and Augus[illegible]th. "Bella Donna," M[illegible] "The Girl and [illegible]mpton, Alex., Birmingham, Barr[illegible] production, May [illegible]rmouth, Lowestoft, include Norwich[illegible]R GIBBONS, 1 and 2, King-st., Salisbury, &c.

Theatres Wanted, see Wanted Section.

For other Dis[illegible]

ARTISTES WANTED.

WANTED, Clever Young Emotional Juvenile Lady and Gentleman. Photo., full particulars,
CHARLES HARRINGTON,
51, The Grove, Hammersmith, W.

PRO[illegible] WANTED, rehearse about May 26, Aris, Old Lady and Gent., Char. Gent., Juv. Gent., Juv. Lady, cap. strong emotion and song; Smart Soub., Pianist, Gent., small part, A.S.M.; Lady Violinist, cap. of small part. Photos., pars., and lowest to PRODUCER, Belview, 92, Park-road, Colwyn Bay.

WANTED, smart Singing Comedians, for Revue; also pretty Chorus Ladies and Baritone. Fullest particulars, photo., age, terms first letter, HARRY JOSEPH, 26, Cambridge-road, Horsham, Sussex.

WANTED, Artists to complete Cast for new Melodrama. Call to-day, GIBBONS' AGENCY, 1 and 2, King-street, W.C.

EGYPT AND THE NEAR EAST.
INDIA AND THE FAR EAST.

BANDMAN'S WESTERN CIRCUIT.

Wanted for
the annual reconstruction
of
The Bandman Comedy Company,
The B[illegible]man Opera Company,
The Bandman Musical Comedy Company.

WANTED,
Artists in all lines,
including
Leading Man, Leading Lady,
Juvenile Man, Juvenile Lady,
Principal Comedian,
Principal Baritone, Principal Tenor,
Principal Soprano, Principal Soubrette,
Principal Dancer,
and
Dancers and Chorus Ladies.

Engagement from 12 to 24 months. All hotel expenses paid by management. Address, stating lowest terms, with full particulars of experience, enclosing recent photos, to MAURICE E. BANDMAN, 24, Haymarket, London, S.W. 1.

WANTED, Vocalist (Soprano or Mezzo) for high-class Engagements.

Box 216, "The Era."

EGBERT'S AGENCY, LTD.
WANTED, First-class Musical Comedy Artists, for long tour. Write, with fullest particulars of parts played, with terms, Piccadilly Mansions, 17, Shaftesbury-avenue, W. 1.

ARTISTES WANTED.

WANTED, Artists, all lines, for long tour "Tiger's Cub"; also few immediate vacancies "Sherlock Holmes." Beaumont Avieson call. Call, Saturday, 10-12, TROOD, 6, Clarendon-street, Victoria.

WANTED, Ballet Master, by well-known Stage Academy, capable of teaching Italian and Russian classical ballet dancing, also Greek and Eastern dancing and modern dancing if possible; must be original and experienced; good opening for a young, ambitious man with talent. Write for appointment, giving full particulars, to Box 358, "The Era."

WANTED, Smart Troupe Dancers, Pipers, or Drummers, for London next week; if suitable tour follow. Wire, HARRY JOSEPH, 26, Cambridge-road, Horsham.

WANTED, Pretty Chorus Ladies with good voices, for immediate tour. Call to-day, GIBBONS' AGENCY, 1 and 2, King-street, W.C.

WANTED, Chorus Ladies, Revue; long tour. Write, stating age, salary, height, and photo. if possible, ARTHUR RIGBY, T.R., Loughborough, this week; next week, Alhambra, Barnsley.

WANTED, Bright, Clever Boys and Girls, with good voices, who can dance, for forthcoming London productions.
Also one or two refined Young Chorus Girls and Gentlemen, with good voices, capable of dancing. Write for appointment, giving full particulars, to CONTI, 38, Gt. Ormond-street, W.C. 1.

ALFRED BRAY'S ENTERPRISES.
WANTED, Artists to Know, Alfred Bray will be in London next week, and can be seen by appointment at his offices, Cromwell House, Holborn, W.C. (adjoining Chancery Lane Tube Station). 'Phone, Holborn 2054.

ARTISTES' WANTS.

WANTED, for First-class Revue, Juvenile Leads or High-class Concert Party, CORRI and O'DONNELL, the Dapper Brother and Sister. This, 24, Westminster Bridge-rd., London, S.E. 1.

WANTED Known, LITTLE DAISY STILES.

Child Actress (11). Vocalist, Reciter, Dancer.

Vacant Panto. (town). Concerts, Panto.

Steinway Hall, April 26.

Write, "Woolston," Sumner-rd., Harrow.

WANTED, Engt., in London, by refined Young Lady Amateur; age 20, height 5ft. 3in., medium figure; knowledge of dancing and pianoforte. Apply, Box 351, "The Era."

CINEMA EMPLOYMENT.

WANTED, first-class Operator-Electrician, f[illegible]rst-class picture house. Send references and terms, first letter, to BLACK BROS., 46, North Bridge-street, Sunderland.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Aspirants.—Splendid opportunity, variety, musical comedy (stamp). Call afternoons, LYRICUS [illegible]

WANTED Known, Charles Whittle, George Formby, Daisy Dormer, Ella Retford, 200 successful clients. LYRICUS. address above.

WANTED, Amateurs, Beginners, Note, 200 artists-clients all appearing successfully; honest, straightforward business, LYRICUS, address above.

WANTED, smart Amateurs and Beginners, for Revues, Concert Parties, &c.; also same to learn dancing for troupes. Call HUTCHINGS and BOSAC, 13, Furnival-mansions, Wells-st., Oxford-st., W. 1.

WANTED, Small Dancers to train as Soloists, London Engagements. 15a, Queensboro'-ter., Bayswater, W. 2.

MISCELLANEOUS.

WANTED, Billposter, for Stafford; good wages to competent man. Apply, 6, Albert-street, Northampton.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, by Baggage Man, Situation; could take small part; open at once. Apply, C. V. ROUSE, Grendon Underwood, Aylesbury.

WANTED, by H. WATTS, Props., Baggage, Lines, Assist Gen.; age 30; height 5ft. 10in.; good refs. 2, Hamilton-mews, St John's Wood-road, London.

WANTED, Engagement as Props and Baggage, no objection to small part; excellent references. WILLIAMS, Hippodrome, Golders Green, N.W.

WANTED Known, ALFRED WHYATT & SON, Scenic Artists, Studios, Pav. and Grand T., Wolverhampton. Contracts solicited. First-class work guaranteed.

MUSICIANS WANTED.

WANTED, Pianist-Organist, Musical Director, for Imperial Picture House, Walsall. Also first-class Violinists (first and second), 'Cellist, Double Bass, possibly Harpist, Clarinettist, Drums. Also Relief Pianist-Organist; continuous performance. Apply, stating references and salary required, to WM. JOS. ANDREWS, General Manager, Walsall Theatres Co. Union members only engaged. Open at once.

WANTED, soon as possible, good Violiniste-Repetiteur, for Harrogate Café (leader, Miss Wynn Wood). MISS HOLLINS' LADIES' ORCHESTRAS, King's Road, Harrogate.

WANTED at once, Violin (rep., gent.), for cinema; evenings only. Apply for audition between 10 a.m. and 1 p.m., to 123, Sandringham-road, Dalston, N.E.

MUSICIANS WANTED.

WANTED Known. To Musical Directors and Orchestral Leaders. Have you already secured a copy of
"THE HEART OF A GIPSY,"
the Valse of the Season,
1s. 4d., 1s., extra pianos, 4d.;
SUITE SYMPHONIQUE "KLEIS,"
By Gabriel Marie, in four numbers,
1s. 6d., 1s. 4d., 1s. 3d., 1s., extra pianos 4d.:
"LIED MARITIME,"
By Vincent D'Indy, 1s., extra pianos, 4d.;
and
"INTERLUDE," by Chausson, 1s. 4d., 1s., extra pianos, 4d., two dramatic numbers;
OVERTURES, Cœurs Farouches, Seigneur de Kermor, La Lyre Glorieuse, F.O. 1s. 6d., S.O. 1s. 3d., extra pianos 4d.;
"LEGENDE CREOLE," the sweetest melody ever written, F.O. 1s. 4d., S.O. 1s., extra pianos, 4d.
Complete catalogue of the latest orchestral successes free on application. Send 2s. 6d. for a sample parcel of piano-conductor or violin-conductor parts,
MAURICE PIENA,
53, Birchington-road, Kilburn, N.W. 6.
Tel., Hampstead 7246.

WANTED, Leader, Rep., Second Violin, Bass, Pianiste (ladies), for very easy seaside engagement. Apply at once, by letter, MUSICAL DIRECTOR 74, Ellerby-street, Bishop's Park, London, S.W. 6.

WANTED, Leader, Repetiteur, 'Cello, Double Bass, capable of doubling on Mandolin, Banjo, or Guitar; gentlemen only; restaurant, 3½ hours daily; audition. Box 355, "The Era."

WANTED, First Violin (second desk), also Viola, for 17 weeks, commencing May 5.—G. B. ROBINSON, Municipal Orchestra, Bath.

HIPPODROME, MIDDLESBROUGH.
WANTED, Leader for Variety and Pictures; A.M.U.: £3 15s. Applications, stating age, experience and when at liberty, to
CONDUCTOR.

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WANTED Known, BERT BRIERLEY, in Song, Story, Dance (own songs). Vacant April 28, May 5 and 12, precede Liverpool. Wire, Empire, Wakefield (3rd return, middle).

WANTED Known, STOPIT DUO, Willie and Violet, The Stage-struck Kids. Big Success of New Act. April 28, Playhouse, Folkestone. Few Immediate Vacancies.

WANTED, Monday next, to precede Scotland, LEIGHTON and MELVILLE. Wire, 2, Waverley-mansions, Russell-square, W.C. 1.

THE DANBYS.
Popular Comedians and Dancers.
A Smart, Clean, Comedy Act.
WANTED, April 28, on, DANBYS, Crakehall, Bedale, Yorks.

WANTED, April 28 and May 5, those Versatile Comedians, BOND and PAYNE. Those Versatile Comedians and Burlesque Boxers, in a 15 minutes' scream. Wire, Palace, Weston-super-Mare. Any distance.

WANTED, by THE ARRANEYS, April 28, May 5 on, also liberty Fetes and Galas, &c., in a Continental Act. ARRANEYS, Old Princess, Belfast.

WANTED, May 5, 12, 19, for THORP and TURNER'S All-Star Variety Combination, including Birtino's original Golden Grotto. Offers, Metropole Theatre, Abertillery. Next, Poste Restante, Blackpool.

THE HARRISON BROTHERS (Junior). The Inimitable Comedians, with Funny Songs and Dances.
WANTED, April 28, May 5 and 12. Thanks to Blackmore's and Heath and Moreton for Panto. Wire, P.A., 37, New Bond-street, Leicester.

WANTED, Monday next, also May 12 and 19, by the ROYAL VIONA QUARTETTE, World's Greatest Banjoists and Jazz Band. Wire, Albert Hall, West Stanley.

BERT WILLIAMS, Ventriloquist.
WANTED, Monday next.
Also May 5, 12, and 19.
Wire, 106, Gordon-hill, Enfield.

WANTED, by MOZZETTO (and Page), Novel and Comedy Juggling Act, Monday next and May 3. Wire, Hippodrome, Richmond. P.A., Overseas Club, Aldwych, London.

WANTED Known, MARO DUO, Funniest Triole Bar Comedians; liberty April 28, May 12. Wire for Monday, Hippo., Bilston, Staffs.

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THE ACTORS' ASSOCIATION MEETING

THE ALL-UNION CAST RESOLUTION.

NEGOTIATIONS WITH TOURING MANAGERS RESUMED.

A large attendance is expected at the special general meeting of the Actors' Association, to be held at His Majesty's Theatre on Sunday afternoon next at 3.30.

The meeting is called for the purpose of submitting the following resolution drawn up by the Council:—

That on and after a date to be decided at the meeting, no member of the Association will appear in any cast which is not entirely composed of members or probationary members of the Association, only excepting those persons who may be considered as being in a position for the time being of actor or actress-manager.

As will be gathered from a letter from Mr. Cecil Barth, vice-president of the Touring Managers' Association, which appears below, considerable modifications have been made with regard to the resolution, and there is reason to believe that the motion will be drastically amended.

A.A. and Touring Managers.

Delegates of the Actors' Association met representatives of the Touring Managers' Association on Thursday, when undertakings were given by the former which enabled negotiations for the standard contract to be resumed, and satisfactory progress was made.

Owing to the misrepresentations regarding the matter of the proposed standard contract which have appeared in the daily Press, the managers insisted upon the condition that nothing should be published therein until the matter had been finally settled.

THEATRICAL MANAGERS' ASSOCIATION.

The matter came up for discussion at the meeting of the Theatrical Managers' Association on Thursday, when it was emphasised that "the resolutions of the Theatrical Managers' Association, the Theatres' Alliance and the Touring Managers' Association, as published in the press, would show artists that it was not necessary to become members of the A.A. in order to obtain engagements."

TOURING MANAGERS AND THE STANDARD CONTRACT.

TO THE EDITOR OF "THE ERA."

Sir,—There seems to be some misapprehension abroad as to how it was that the conference between the delegates of the Touring Managers' Association and the Actors' Association appointed to consider the question of the Standard Contract was able to take place in face of the "proposed resolution" which was published broadcast, and was to be put forward by the Actors' Association Council at the general meeting of that association next Sunday.

When this was published the Touring Managers' Association felt bound to withdraw from the negotiations, on the grounds of "intimidation." However, representations were made by Mr. Sydney Valentine and Mr. Lugg that the "resolution" was to be modified, and that the Actors' Association was in full accord with "no intimidation" on either side. Negotiations are now proceeding satisfactorily.—Yours faithfully,

CECIL BARTH,
Vice-Chairman Touring Managers' Association.

April 20, 1919.

A.A. NOMINATIONS.

The nominations for the Actors' Association last week again ran into three figures. They consisted of Jack Jarman, Rose Caris, Peggy Deane, Nicholas Hannen, Daisy Spalding, John Horace Knowles, Amy Fanny Martin, Kenneth Duffy, T. W. Dunscombe, George Gibb McLaughlin, James Henry Hornby, Ernest Stone, Dulcie Terriss, Kitty Marcelle, Terry Marcelle, Marjorie Faulkner, Francesca Deller, Beryl Wylly, Ian Richardson, Oswald Peppercorn, M. Morley Carroll, Frank Woodville, Grace Edwards, Stephen M. Nickolls, Millicent Grant, James Clifton Laurie, Ernest Shiel-Porter, Florence Jackson, Nell Raymond, Allen Morris, Madge Trenchard, Marie Ault, Mabel King, Harry King, Bobbie Denton (Miss), Tom Howard, Enid Wilde, Robert B. Drysdale, J. Gordon Fleming, Ewart Locke, Richard Bird, Frederick Bently, Margaret Blake, Marcelle Bodle, Betty Abbott, Vera M. Curry, Eva White, Doreen Brindley, Irene Ward, Nora Edwards, Billy Desmond, Stanley Maude, May Axon, Hilda More, Lulu Corri, Charles H. Hughes, Joseph Henry Power Gilbert, Sheila Desmond, Rita Raye, Howard Radleigh, Gladys Little, Fergus O'Connor, Ivy Kennett, Betty Hamilton, Marjorie Vallis, L. W. Selton, Sara Lewis, C. Maud Allen, Elsie Brook, Nina Scott-Watson, Rhoda O'Reilly, Iona Angus, Frances Sewell, Arthur Stanley, James Paterson Lallen, Carrie Godfrey, Fred Hulme, Stella Cedron, Betty Emery, W. H. Humphreys, Chas. H. Knight, Harry Hilliard, Charles Yates, A. W. Thompson, Valerie Richards, Ted Mooney, Elsie Piddock, Edward Strange, Evelyn Vernon, Phyllis Edwards, Mabel Dix, Flora Blennerhasset, Lesley Rivers, Margery Larking, Vincent Erne, Katherine Hafrowby, Dudley H. Hoard, Percy Pope, Harold Lester, Rafael Sabatini, Hilda Sims, C. B. Fernald, Esmee Gordon, James May.

Elections.

Bonnie Dalton, Lovat Crosley, Elizabeth Beerbohm, Winifred Izard, Renee Mecredy, Charles Troode, Stanley Brightman, Stella Wilkinson, Louie Rene, Dorothy Edwards, Emily Hadaway, Veda Sandford (Mrs. S. Flinders), Eric Adeney, Dennie King, Pearl Carleton, Percy Carr, Joseph C. Cooper, Arthur S. Pitt, Margaret Scudamore, Wallace Bosco, George Lane, Leslie Faber, Madge Trevelyan, Dorothy Graham, Madge Barclay, W. H. Buckett, Kitty Attfield, Frank Watkins, James A. V. White, Amy Anderson, Basil Lofting, Beryl Cooper, Cecil Cameron, Albert de la Teau, Alfred Wellesley, Audrey Cameron, Essie Dell, H. Stanton (Miss), Doris Faulkner, Nora Welch, Richard Carrickford, Dorice Hope (Miss), Zoe Gordon, Edith Blande, Mrs. P. Baverstock, Lois Stuart, Ethel Lovatt, Bernard Lovatt, Yeats Campbell Goldsmid, Bartlett Garth, Aline Newell, Gervaise Hardy, Geoffrey Francis Webb, Grace Sweeting, Gordon Smythe, M. Jack Landa, Holdsworth Miller, Hilda Maas, Lindsay Fincham, Bert Murray, James Douglas Campbell Gullan, Stanley Turnbull, Henry Latimer, Jack Neilson, Bernard Nichols, Basil Raye, Gerald Lea, Michael Raven, Lilian Caldicott, Connie Guy, Maxwell G. Mudie, Frank Melville, Alexander Good Hunter, Geoffrey Wilkinson, Frank Darch, Doris Lytton, C. Milley Doyle, Joan Emney, Wilfred E. Payne, Fernard Leane, Ivy Duke, Florence Manton, Cyprian Hydem, Mabel Lumley, Algernon S. Kingsland, Archibald C. Smith, Aubrey V. Moran, Margaret Hadden, Roy Lockhart, Babs Lockhart, Archibald McLean, Frederick Francis, Blanche Ripley, Ernest H. E. Cox, S. Herbert Humber, Gertrude Clegg, Edith Richard, Arthur C. Goff, Eileen Leoville, Gladys Head, Digby Hayes, Sydney Fairbrother (Miss), Douglas Sargent, Gordon McLeod, S. J. Warmington, Neville Percy, Rosa Clancy, Gwendolen Floyd, Eleanore Medwell, Rita Clifford, Dan Mining, Alvina Mining, Annette Bidgood, Rose Hignell, Winifred Downing, Dorothy Dane, Joseph Ruff, James William Turnbull, Maude Hutchinson, Violet Tomlin, George Sinclair, R. B. Mason (Capt.), Eugene Leaby, Marie Leman, Gwenda Wren, Lilian Earle, Dorothy Hanson, Paul Plunkett, Mervyn Chambers, Mona Daunt, Herbert Chown, Violet Ingram, Dick Seddon, Ivy Irwin, Hubert G. Gordon, Violet Miller, Doris Chisholm, Peggy Colfer, Esme Sandeman, Arthur C. Crosby, Lillian Crosby, Ethel Frances Greene, Norton Shields, Cecilia Dobson Clyde, Pat Terry, Rhei Dolles, Edith Marjorie de la Sour Heal, Jennie Stevens, T. Arthur Ellis, Edith N. Vivian, Arthur Knight, Edith Knight, Clifton Earle, Kenneth Ware, Edith Cartwright, Aubrey Ashton, Beryl Deane, Julie Hartley-Milburn, Mrs. Arthur Whitby, Gwynne Whitby, Will Ellythorne, Johnstone Campbell.

ACTORS' UNION ULTIMATUM.

TO THE EDITOR OF "THE ERA."

Sir,—As an actor of some years' standing, and also as a late member of the Actors' Association, I must make a strong protest against the action of the council of the Actors' Union in putting forward such an arbitrary proposal, a proposal that would absolutely deprive the individual artist of all liberty of action. Surely this is a free country?

Again, the wholesale threat conveyed to the managers in the wording of the resolution can only provoke trouble and strife. It is bound to interfere with the improvement of the conditions for artists, and, in plain language, is so drastic that it savours of Bolshevism in its worst possible form.

Surely there must be some level-headed men and women even on the council of the Actors' Union who can appreciate the difficulties that such action must plunge them in?

Let them proceed with the drawing up of the Standard Contract, by all means, but to hold a revolver at the heads of the managers is absurd and suicidal.—I am, Sir, yours faithfully,

CHAS. R. WALENN.
The Motor Club, Coventry-street, W. 1.
April 22, 1919.

PROPOSED UNION THEATRE.

TO THE EDITOR OF "THE ERA."

Sir,—From a careful perusal of the articles which have appeared on the above subject I am led to wonder how Mr. Symons has arrived at the conclusions expressed in his letter which appeared in your last issue.

Obviously the Union Theatre is not established for the purpose of entering into financial competition with the theatres already established. I take it that whatever profits there may be will be devoted to the furtherance of the scheme (indeed, it is expressly stated that this will be the case), with the following objectives in view:—

To increase the efficiency of the standard of acting.

To increase the opportunities afforded to the public of witnessing the best type of all plays, including those that, in the nature of things, it would not profit a manager to produce for a run of any length.

To increase the opportunity of the new dramatist by submitting his work under the most favourable circumstances.

To facilitate thereby the opportunities of the theatrical manager for viewing the same, and enabling him to enter into negotiations with the author for a production of it at his theatre if thought suitable.

If no mention has been made with regard to payment for rehearsals, I imagine it is because it may be taken as a sine qua non that a theatre conducted by actors and actresses, and associated with the Actors' Union, obviously will uphold the principles of the standard contract desired, both as regards this clause, the minimum wage, and the other points therein mentioned. I have, as a matter of fact, verified my supposition, and found it to be correct.

The question of "reduced salaries" is laboured by Mr. Symons as being an outrage against the principles of trade unionism. I can find no mention of reduced salaries. A standard rate of pay to be fixed, is proposed on a fair and just basis in order to prevent the system of inflated salaries—a system as much a curse to the theatrical manager as to anyone else. If an artist is in the position to command such a salary it is obviously unfair to expect him to continue at a theatre which does not propose to pay him it; for this reason his services are only required to be given for the conscripted period of a minimum of six weeks and a maximum of twelve—in effect, such an arrangement is a guarantee that the interests of the artist shall not suffer by his support of the Union Theatre. If the directors of the latter enterprise were to act otherwise in regard to this question, they would enter into direct competition with managers for the services of artists.

Mr. Symons is scarcely fair to the promoters of the scheme when he says, "It is proposed to introduce amateurs." I offer no better comment on this point than the passage which occurs in the article by Mr. Athol Stewart:—

"The Union Theatre will be no place for anyone to learn his job: that will be a matter for yet another organisation—a Conservatoire affiliated to the theatre where the young idea will be trained by those who know their business and can teach it trained with the ultimate object of being considered worthy to become members of the Union Theatre."—Yours faithfully,

OBSERVER.
Actors' Association, April 17, 1919.

THE SHAKESPEARE FESTIVAL

CELEBRATIONS IN TOWN AND COUNTRY.

To-day is the anniversary of Shakespeare's birth, and Stratford-on-Avon is *en fête* in his honour, a feature of the decorations being a collection of about 50 national flags given to the town. Shakespearean plays and other entertainments are being given in the Memorial Theatre during the week.

At 1 o'clock this (Wednesday) afternoon "Twelfth Night" will be presented, and at 4 o'clock a presentation will be made to Sir Frank Benson. The festival will wind up next Friday evening with a Shakespeare Fancy Dress Ball.

The Old Vic.

The only celebration in London was at the Victoria Hall, Waterloo-road, where the festival opened on Saturday afternoon. On Monday it enters upon its second week, when an abridged version of "Hamlet," with Mr. Ernest Milton in the title-role, will be given. On Saturday, May 3, at 1 o'clock, "Hamlet," in its entirety, will be played, Mr. Russell Thorndike taking the part of the Prince. The matinees next week will be "Twelfth Night" on Wednesday, April 30, at 2 o'clock, and "The Tempest" on Thursday at the same time. The latter play will be repeated on Friday, May 2, at 7.30.

A lecture, illustrated with many beautiful slides, on Shakespeare's town, Stratford-on-Avon, by Mr. John Booth, will very appropriately be given on Tuesday evening, the 29th, so that the lecture may be taken in conjunction with the plays to be seen during the festival.

The members of the Urban Club will celebrate their sixteenth annual Shakespearean Festival at Anderton's Hotel, Fleet-street, on Friday evening next, under the presidency of Mr. C. E. Laurence, novelist and critic, with Mr. Sydney H. Pardon and Mr. J. Fisher White, the well-known actor, in the vice-chairs. As this is "ladies' night," it is anticipated that the dinner will be graced by the presence of a goodly number of lady friends of the members. The programme will include a poem in praise of Shakespeare, entitled "An Urban Wreath," written for the occasion by Mr. R. T. Baines, and to be recited by Mr. Adrian Harley.

BIRMINGHAM REPERTORY THEATRE.

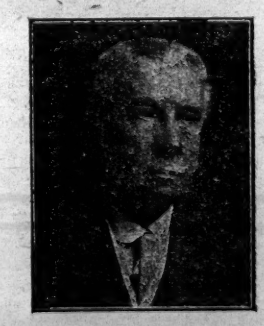
"Twelfth Night" is probably the most popular of the Birmingham Repertory Company's productions, and has been given several times within the last few years. The success of "Abraham Lincoln" in town, and the consequent absence of many of the principal members of the company, necessitated so many changes in the cast that its performance on Saturday had a particular interest. Fortunately Miss Margaret Chatwin and Miss Dorothy Massingham were available for the parts of Olivia and Viola, and their performances, while retaining the excellences of former productions, were mellowed by experience. Mr. Christian Morrow was as much at home as ever in the part of Feste. Of the newcomers Mr. Barny Jackson, proprietor of the theatre, gave a straightforward and interesting reading of the part of Sir Toby Belch, and Mr. Clarke-Smith made a most successful study of that of Malvolio. In dress and make-up it bore a striking resemblance to the Malvolio of Mr. Rea, but laid greater emphasis on his conceit and self-love than on his austerity. Miss Isabel Thornton made a particularly interesting Maria. Her infectious giggle and excellent powers of comedy were admirably suited to the part, and helped considerably to maintain the merriment of the comic scenes. The house was packed, and showed a keen appreciation of a very excellent performance.

FIFTY YEARS OF SHAKESPEARE

CHARLES FRY'S JUBILEE.

Fifty years ago, on April 26, 1869, Charles Fry gave his first Shakespearean Recital. The walls of his sanctum at the Hampstead Conservatoire are hung with portraits of celebrities he has been associated with during his long and successful career. Among others one can see Sir Henry Irving (as Hamlet), Hermann Vezin, Sir Frank Benson, and others. Mr. Fry's special treasure is a signed portrait of Robert Browning.

Charles Fry comes of a very musical family, being cousin to Miss Louisa Pyne.



MR. CHARLES FRY.

In his early days he witnessed all the productions of the Pyne and Harrison Opera Company. His dramatic instincts, fostered by this association, led him to consider the possibility of uniting dramatic recitation with music. His work is well known as exponent of the recitation part in Mendelssohn's "Athalie"—performed by him over 130 times—and as creator of the spoken rôle in Sir Alexander Mackenzie's "Dream of Jubal."

In Shakespeare week a special interest attaches to Mr. Fry's reminiscences of famous actors in the plays. He can remember Mr. and Mrs. Charles Kean in "Henry VIII.," and has the liveliest recollections of Walter Montgomery as Romeo, Hotspur, &c. This actor's Hamlet was the first Mr. Fry ever saw.

In giving recitals of selected portions of Shakespeare's plays Charles Fry followed the late Samuel Brandram—with this difference, that he invariably used music which in most instances was specially written for him.

Later, the idea suggested itself of presenting Shakespeare in costume on a draped stage without scenery. Gathering round him an excellent company of players from among his professional pupils, the good ship "Shakespeare Without Scenery" was launched at St. George's Hall in 1898. Success crowned the first voyage. "The Merchant of Venice," "Hamlet," "Romeo and Juliet," Macbeth," and "As You Like It" followed in rapid succession. These were afterwards repeated—other plays being added to the repertoire—at the Court and Royalty Theatres. Perhaps the most noteworthy of Mr. Fry's productions on these lines was the performance of "Troilus and Cressida" at the Kingsway (then Penley's) Theatre in June, 1907. More fecently, Mr. Fry—aided by his company—has rendered yeoman service to the cause of Shakespeare by his series of costume-recitals at the Excelsior Hall in Bethnal Green. Altogether twenty-one of the plays have been given there, and the good work goes on.

As teacher, the proved soundness and thoroughness of his methods are exemplified by the fact that many of his old pupils have made their mark on the stage of to-day, notably Miss Lilian Braithwaite, Miss Norah Kerin and Miss Margaret Halstan.

The Play's the Thing.

Asked whether he thought the outlook for the Shakespearean stage in England a bright one, Mr. Fry's reply was: "Yes, but let us get back to Shakespeare; let him speak for himself. This need not necessarily mean the entire absence of scenery. You must first create your atmosphere—this is best done by simplicity of treatment, with adequate lighting effects and, above all, the aid of good music. The subordinate parts, which in Shakespeare are so important—helping, as they do, to unfold the story—should be well played and prominently displayed. First and foremost 'The Play's the Thing.'"

On Saturday evening, May 3, Mr. Fry will celebrate his jubilee by a Shakespearean recital at Steinway Hall. A feature of the first part of the programme will be the rendering of scenes which were given at his first Shakespearean recital.

Sir Frank Benson has promised to speak during the interval. The second half of the programme is to be selected by the audience.

SHAKESPEARE ON DREAMS.

By PEGGY WEBBLING.

The topic of dreams has never been looked upon with greater interest than it is to-day. The war has re-awakened belief in prophetic dreams; people attracted to occultism—and their number is steadily increasing—discuss their significance; the modern science of psycho-analysis professes to explain them; spiritualism has much to say of them—in short, the lunatic, the lover, and the poet, not to mention the physician and the mystic, are all dreaming they have solved the mystery.

Without entering into the treatment of the subject in the Bible and other sacred books, we find that literature all down the ages is enriched by the imagery of dreams. Caedmon was commanded in a dream to write the first poems of our language. What has Chaucer to say of a dream? Most interesting question of all, can we get at the real opinion of Shakespeare? He is the most eminently sane, open-minded Englishman known to us, and it is well to consult him on a topic so full of the dangers of superstition, exaggeration, and ignorance.

Dreams play a prominent part in many of Shakespeare's plays. What has he to tell us about them? To what school of thought does he belong? Would he agree with the psychic or the materialist? To begin with, he treats the subject very seriously, although his delightful fancy impelled him to call the most mirthful of his comedies, "A Midsummer Night's Dream."

In "Romeo and Juliet" we are given the popular notion of these visions of the night from the lips of the light-hearted, thoughtless indifferent Mercutio.—

"I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy."

It must be remembered that this is only Mercutio's idea, gaily spoken as a foil to his friend's melancholy. It is Romeo, it should be marked, who speaks first of having dreamed a dream that makes him disinclined to go to the ball at Capulet's house—as if it had foretold the tragedy of his life. Mercutio, with his rattling speech, prevents us from hearing whether Romeo had had a prophetic dream.

How different is the thought expressed by Hamlet, when his deep searching into the truths of existence finds expression in the words:—

"To be, or not to be, that is the question . . . .
To die—to sleep—
To sleep! perchance to dream; ay, there's the rub;
For in the sleep of death what dreams may come!"

Surely he means, not the literal dreams as we have them in this world, but the experiences of a possible existence after the death of the physical body. In a different mood Hamlet says, when he is talking to Rosencrantz and Guildenstern: "Oh, God! I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I have had bad dreams." Guildenstern replies—the reply of the commonplace man: "Which dreams, indeed, are ambition, for the very substance of the ambitious is merely the shadow of a dream." And Hamlet then says: "A dream itself is but a shadow." In this line he compares a dream to other seeming substantial things—shadows all.

When Shakespeare uses the medium of an actual dream, it is always in a most solemn vein. It is used to awaken the tardy consciences of guilty men, or to console the unhappy. Perhaps the most beautiful dream is that of Queen Katherine in "Henry VIII." She is alone with her faithful women, falls asleep, and dreams of a heavenly vision. When the Queen awakens she exclaims:—

"Spirits of peace, where are ye? Are ye all gone?"

She eagerly questions her attendants, for the dream has been so vivid that she says, "Saw ye none enter?" They have seen nothing, and the Queen describes these celestial beings as "a blessed troup . . . whose bright faces cast thousand beams upon me, like the sun." It is evident that she absolutely believes that she has seen a true vision of angels.

It will be remembered that Leonatus Posthumus, in "Cymbeline," is thrown into prison and condemned to death. He is in an agony of penitence for his crime against Imogen when he is visited, in sleep, by the ghosts of his father, mother, and two young brothers. Leonatus says: "'Tis but a dream!" but it determines him, nevertheless, to try to save his life.

In "Richard III.," before the battle of Bosworth, the disembodied spirits of Richard's victims appear to both the king and his adversary, Richmond. Both the men, on waking, vividly remember their dreams. Richard starts up in a frenzy of fear, crying aloud:—

"Give me another horse—bind up my wounds—
Have mercy, Jesu!"

Henry sleeps calmly on until his friends rouse him, when he says:

"The sweetest sleep, the fairest-boding dreams. . . . .
Have I since your departure had, my lords."

In the earlier part of the play of "Richard III." the dream is again the means of bringing home to a man his past misdeeds. The Duke of Clarence is imprisoned in the Tower, and describes a dream that he calls "a tempest of the soul."

Lady Macbeth re-lives the horror, in her sleep, of the murder of Duncan, and there are lines, spoken by Macbeth, which suggest that he himself has experienced the reality and moral force of fearful dreams. When the doctor tells him of Lady Macbeth's "thick-coming fancies that keep her from her rest," he cries: "Cure her of that!"

There is yet another serious treatment of a dream—founded, I believe, on an historical fact—in "Julius Cæsar." Cæsar's wife, the night before he is assassinated, has a terrible dream that he describes:

"Calphurnia here, my wife, stays me at home.
She dreamt to-night she saw my statue,
Which, like a fountain with a hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it."

In spite of the scorn and mockery with which this is received, it is proved to be a truly prophetic dream.

I think these are the principal incidents dealing with dreams in Shakespeare's works, but I should like, before closing, to recall to your memory one more point, and that is the end of the most wonderful speech in "The Tempest." It is put into the mouth of Prospero, the most imaginative, the wisest, perhaps the deepest character in the whole of the plays—some say, the embodiment of Shakespeare himself:

"We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep."

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PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Warden; A. M., Mr. James M. McCann. — Owing to pronounced success, "The Luck of the Navy," is retained this week.

ROYAL HIPPODROME. — R. M., Mr. Henry T. Downs.—Here this week are ex-Private C. Connell, a verstile entertainer; Lily Lena, star comedienne; George Ali, the well-known animal actor, in his comedy sketch, "His Number's Up"; Leo Cud's Musical Navvies; the Sylphide Sisters, in their daring aerial novelty; Paul Witt and Teddy Butt, élite entertainers; Norah O'Gorman, assisted at the piano by Mr. J. Ord Hamilton; and Pink E. Newman, the Cosmopolitan

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter. — Mr. Fred O'Donovan and company stage here this week the farcical comedy, "The Lord Mayor." The various rôles are all well sustained.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley. — Vaudeville here by Moremura, Japanese illusionist; and Sisters Doyle, accomplished vocalists and capital dancers. Pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes. —Appearing here are King and Allen, smart comedy duo; Wee Ellen, International dancer; and Prof. Presto, conjurer. Pictures complete.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. Edwin Greaves; Mus. D., Mr. H. Rushworth.—That staple holiday attraction here, "A Royal Divorce," reminds us that Napoleon's romance has been seen on this stage by a larger number of playgoers probably than any drama on the road. This is the fifty-sixth visit to the city, a unique record, of which Mr. W. W. Kelly is justifiably proud. All the picturesque incidents of the play make their appeal as unfailingly as ever. The magnetic quality in Mr. George Hudson's study of the leading rôle has lost nothing of its spell; Miss Agnes Verity is a wistful Josephine; and the other parts are well filled.

BORDESLEY PALACE. — P., Moss's Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—There is a fund of homely philosophy interweaved in the moving drama of "Faithless," Mrs. Kimberley's latest play. The author goes direct to the life that is crowding around us to-day for the stuff of her plot, and the variety of the emotions which she evokes. It is a post-bellum play with an eternal moral. Messrs. Terry Davies, Harry Heath, H. P. Sullivan, Misses Edie Macklin, Pauline Nanton, and their coadjutors give an excellent rendering.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane.—The enterprise with which the love of good-class music is being catered for in the halls is nowhere more conspicuously exemplified than in the programmes of the Birmingham Grand. This week real distinction is given to the bill by the performance of Miss Marie Ambrose, the gifted soprano, with whom are associated Mlle. Irma Viola, violiniste, Misses Nancie Davies, harpist, Moyra O'Hara, pianiste, and Mr. F. Rowland Tims at the organ. By way of musical variety there is Magini, srd for lightsome comedy Frank Benson.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row, and Bull-street.

GLASGOW.

OLYMPIA.—L., Artistes' Agency, Ltd.; R. M., Mr. David Bowie.—Sam Thomson, Scotch comedian; McGregor and Hood, who were favourites at the pantomime at the Princess's; Pte. Jack Short, at the piano; Wal. Croft and Kathleen Naughton, in amusing scena; Stella French, comedienne; Togo Banzia, Japanese act; Dolly Marney, male impersonator; and Harry Atkinson, Australian Orpheus, complete.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—For a holiday crowd no better choice than "Charley's Aunt" could possibly be made. The Brandon Thomas company includes Mr. Lytton Grey as Lord Fancourt Babberley, and Miss Mildred Barnes as Kitty Verdun.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—Mr. and Mrs. Will Casey, strong favourites here, are drawing good houses with their new drama, "His Wife's Good Name."

ROYAL PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—The Allington-Charsley Co. opened on Easter Monday with a matinee of "Il Trovatore," and "Faust," "Rigoletto," and "Lily of Killarney" are among the attractions later in the week.

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—Two special attractions off the beaten track are the floral phantasy, "Eve's Garden," in which Miss Jessie Allan and her clever company appear; and the Royal Welsh Ladies' Choir, under the direction of Mr. Towyn Thomas, who give some enjoyable musical items. Then Harry Brown again makes "everybody happy"; Joe and Betty Binns provide comedy and music; Arthur Woodville, Ethel Leslie, Ian McLean, and Alcide Capitaine, in their various items, all prove acceptable.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley-Taylor; Mus. D., Mr. Howard Croft.—Mr. Robert Courtneidge's new production, "Fancy Fair," has proved a most enjoyable show. Charles Chamier and Mildred Telford are sweet singers, and the comedy provided by Harry Roxbury and James Salter is exceedingly funny. Ouida Macdermott, Kitty Emson, Fred Wolgast, and Horace Percival also contribute to the enjoyment of the audience.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. L. J. Baxter.—A good all-round variety company is billed here, headed by Pimple (himself), the film comedian, supported by his London company, in "Father." Other prominent features are Stanley Kirkby and Harry Hudson in humour and harmony; May Henderson, the dusky comedy queen; Dumoriski, the apache lady violiniste, &c.; Arthur's Six Model Maids, vocalists and dancers; Fred Curran, comedian; and Peter Bernard, the "monarch of Ragtime."

ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Drury Lane spectacular operette, "Shanghai," is now in its second week, and proving a powerful attraction for the Easter holidays.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Captain E. Neptune Blood; M. D., Mr. H. Farmer.—A delightful variety programme is headed by that gifted male impersonator, Ella Shields. Carrie Laurie's Juveniles make a big success in a clever scena, "A School Outing." Others who contribute are Rinaldo, the wandering violinist; Harry Ford, the master logician; Manuel Vega, in an original comedy act; The Jovers, successful in a musical acrobatic act; and Monica Gold, a fascinating comedienne.

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LIVERPOOL.

ROYAL COURT.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence.—"Going Up," a bright and tuneful musical comedy, made its first appearance on Monday evening, and at once jumped into favour. There was great laughter over the res of Robert Street, cleverly imper- by Mr. Victor Morley. Miss Stephanie Stephens pleased everybody with her captivating picture of Grace Douglas, and sang delightfully; while valuable assistance came from Miss Cora Goffin (Madeline Manners), Adrian Burgon (Jules), and Bert E. Evremonde (very funny as Sam Robinson). The company was sent by Alfred Butt, in conjunction with J. L. Sacks, Ltd.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—The attraction here is Mr. Arthur Hardy's company in "By Pigeon Post," which found aceptance on former visits. The all-round excellent cast comprises Messrs. Gilbert Heron, Baliol Holloway, Fred Conyers, Reginald Turner, Herbert Vyvyan, A. Blundell Murray, and the Misses Florence Helm, Ethel Gordon, and Goody Willis.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. & M., Mr. A. S. Pigott.—The revival of Pinero's "His House in Order" continues its great success.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners.—A capital bill contains the names of such favourites as Chirgwin, who had a flattering reception on Monday evening; Roxy La Rocca, the wonderful harpist; Eric Randolph, actor-tenor; Harry Claff and Miss Winnie Wagner in sketch; Sam Hilton; The Monzos; and Chas. Norton, comedian.

OLYMPIA. — P., Moss' Empires, Ltd.; A. M., Mr. A. O. Walker.—After only a short absence the "Happy-Go-Lucky" revue returns, the cast including Dorothy Ward, Shaun Glenville, Sydney Wood, Cliff Goldin, Harry Gibson, Doris Leslie, and Gaby Condor.

HIPPODROME.—M. D., Mr. Walter de Frece; M., Mr. E. W. James.—This house is now doing great business under the new management. The present bill contains George Dance's company in "The Bing Boys on Broadway," in which appear to much advantage Jennie Hartley (Emma) and Jimmy Godden (Lucifer). The work is well put on.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles.—Among the variety artists here are Jimmy Pullin, comedian; Nellie Merton and George Rydon, in comedy; Sara Rosebury, comedienne; Babusio and Fox, comedy acrobats; Fleet, ventriloquist; Jack Clevoner, concertinist; Holson and Bert, comedians; and the Three Canadiens, equilibrists.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton. — An attractive programme is being offered here this week. It holds the names of Verney and Brett, in comedy; O'Wray and Dare, burlesque comedians; Alma Le Dare, comedienne; Josh Lewis, character comedian; Dene Dunlop, comedian; Ernie Ream and his baby grand; the Big Four, in singing, comedy, and dancing act; Kelly and Rene, comedy duo; and Two Lillys, equilibrists.

LYRIC. — L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold.—Here Will Dalton is presenting the Bros. Hanaway and Doris Vesey and company in "Frills and Fancies."

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45-47, Lord-street.

MANCHESTER.

THEATRE ROYAL. — L., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmonstone Shirra.—Messrs. E. Lewis Waller and Nevill Graham, on a return visit, are presenting here the charming comic opera, "Carminetta," so pleasantly reminiscent of "Carmen," yet so fresh in interest. A star cast is engaged, with Miss Sylva Dancourt in the title-role, and important parts in the hands of Mr. Sinclair Cotter, Mr. Frank A. Wood, Mr. G. T. Macmillan, Mr. Arthur O'Callaghan, Mr. Reginald Crawford, and Miss Winifred Hare, Miss Marie McAulay, Miss Nelly Carlyle, and Miss Rosina Skelton.

PRINCE'S.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee.—There is always a welcome for "The Arcadians," which is having a great vogue here this week. Mr. Fred Evison is once more the Peter Doody, and Mr. Harold Clemence plays well up to requirements as Simplicitas, with Miss Tilly Foulds ably supporting as Mrs. Smith; while Miss Kathlyn Hilleard is an attractive and accomplished Sombra, and Miss Mabelle George makes a nice Eileen Cavanagh.

GAIETY.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—The successful Lancashire comedy, "The Jeffersons," is playing here to good houses for a second week. Mr. Wilfred E. Shine is the fit of the cast.

NEW QUEEN'S.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart.—The H. B. Phillips Grand Opera Company are giving here a week's repertoire of popular favourites, which began on Monday afternoon with a fine performance of "Carmen," followed by a powerful rendering of "Il Trovatore" in the evening. Perhaps the most popular feature of the week is the inclusion of two performances of "Tales of Hoffmann," but an excellent rendering of all the operas is ensured by a strong and popular cast.

GRAND JUNCTION.—P., Messrs. Broadhead and Son; A. M., Mr. W. L. Granger; R. M., Mr. H. Hearn.—The musical Bairnsfather play, "The Better 'Ole," is proving a big attraction here. Mr. Fred Pollard as Old Bill is the outstanding success of the performance, though capital support is given by Mr. Basil Moody as Bert and Mr. Sid King as Alf.

PALACE.—M. D., Mr. Walter de Frece; G. M., Mr. Alan Young; Sec., Mr. Jesse Hewitt.—Vesta Tilley tops the bill here, and meets with her usual flattering reception. The Elgar Hudson Quintette, presented by Jack Goodson, offer with success a pleasing musical scena; whilst other good turns are those of George Wilbey, Betancourt, G. S. Melvin, Walker's Clever Juveniles, and Hickey's Comedy Circus.

HIPPODROME. — C. & M. D., Mr. Oswald Stoll; A. M., Mr. George F. Reynolds; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow.—That clever character actor, Bransby Williams, presents his artistic act, "John Bull's Music Hall"—a fine performance. Gray and Scott are capital in a musical melange; Gerald Kirby and Maudie Dunham score in "Modern Courtship"; the Great Wieland is a dexterous humorist; and smart turns are added by Murphy and Mack, Bert Terrell, and Eileen and Marjorie, the Australian Tiny Tots, in "Tumbles."

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son: G. M., Mr. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. J. O'Farrell.—"Have You Got Me?" presented by Messrs. E. C. Jazon and M. Montgomery, is a capital show, with plenty of good comedy and catchy music. A strong company includes Tod Ralston, Billy Miller, Val Morgan, Joyce Lyn, Ida Conroy, B. S. Monti, Dan Lyons, Freda Spry, and Lottie Stone's Octette of Dancers.

LESLIE'S PAVILION.—S. P., Mr. Harry Leslie; A. M., Mr. George Phillips.—Mr. Harry Bright's "Hilarity" company are a big attraction here.

Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

SWANSEA.

GRAND.—S. P., Messrs. David Allen and Sons, Ltd.; L., Mme. Gertrude Mouillot; R. M., Mr. T. Byrne. — Mr. Frank Curzon and Mr. Gerald du Maurier's company in "Dear Brutus."

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"MONSIEUR BEAUCAIRE."

New Romantic Opera in a Prologue and Three Acts, Founded on Booth Tarkington's story, Music by Andre Messager, Libretto by Frederick Lonsdale, Lyrics by Adrian Ross, Produced at the Prince of Wales' Theatre, Birmingham, on April 7. First London Performance at Prince's Theatre on Saturday, April 19.

Monsieur Beaucaire .....Marion Green
Philip Molyneux .....John Clarke
Frederick Bantison .....Lennox Pawle
Rakell .....Spencer Trevor
Francois .....Yvan Servais
Duke of Winterset .....Robert Parker
Beau Nash .....Robert Cunningham
Townbrake .....Dennis King
Capt. Badger .....Percy Carr
Joliffe .....Harry Frankiss
Bicksitt .....Leigh Ellis
Marquis de Mirepoix .....Yvan Servais
Lucy .....Alice Moffat
Countess of Greenbury ..Violet Jerome
Girl .....Renée Morrell
Lady Mary Carlisle ....Maggie Teyte

Picture a pre-war Hampton Court bed of tulips, full-blown in the sunshine, gorgeous in their painted purples, rose-colours, reds, and yellows. Magnify them to human dimensions and endow them with peripatetic power to pass in procession before your mind's eye, their inverted petals rhythmically lifting, swaying and swinging—and you will get a faint idea of the most striking of all the lovely stage pictures Mr. Gilbert Miller's production of "Monsieur Beaucaire" has to show. The crinoline period, of all others, offers perhaps the greatest scope to dress-artist and producer, and both Mr. Percy Anderson and Mr. J. A. E. Malone have risen here to the height of their opportunities.

The scene is the second act, a corner of Lady Rellerton's ballroom, chaste in its cream decorations and lavender-blue hangings. Down the centre staircase into the midst of the gay Bath ladies comes Maggie Teyte as the Lady Mary Carlisle, dainty and fragile as a Dresden figure in her pure white robe, the only colourless note in all that riot of colour—the Queen of the tulips. Lucky Mr. Messager, who may hear his songs sung by a voice so fresh and so lovely! To Miss Teyte it is as natural to sing as to speak. Her tones float away from her lips light and effortless as the breath she draws. With what charming coquetry she gives her first song, "Never Say That I Am Cold," in which she almost—but not quite—betrays her tender secret to her too-curious friends. Later, in the delightful setting of the second act—an old-world yew-bordered stone terrace—she has a joyous "Arcady" number, "That's a Woman's Way," with a valse measure refrain. In this the singer won her big triumph, and was obliged to concede an encore—the only one of the evening.

Not only in his heroine is Mr. Messager fortunate. Rarely has a musical play been as well and suitably cast. Mr. Marion Green is an ideal Beaucaire, vivacious, witty, subtle, and audacious. He makes one feel that the air of smiling seriousness he wears is a reflection from the man's nature, tranquil yet deep, and not merely put on with those satin coats and be-flowered waistcoats he becomes so well. His baritone is very pleasant indeed, and he uses it with art. To him falls the valse song, "Red Rose," the love-motive of the piece—a number that is like to bloom in popularity for many summers to come. Those who know Mr. Robert Parker's fine work as singer and actor with the Beecham company will regret that Winterset's part is not bigger in opportunities for him. His one strong chance comes with the unmasking of the supposed Chateaurien; and he makes the most of it, getting every bit of dramatic effect out of the music he has to sing, and drawing the aristocratic villain's character—or want of it—in sure and powerful strokes. To Mr. John Clarke as Beaucaire's faithful friend, Molyneux, and the lover of the gracious Lucy, played by Miss Alice Moffat, falls one of the best of the serious songs, "Honour and Love," and this he sings finely. A pair of spirited duets brighten the love-passages between the two—"A Little More," in which the lady rebukes his seeming coldness, and a mock-quarrel number, "We Are Not Speaking Now," which precedes the warmest of reconciliations.

The elegant Beau Nash, a credit to his tailor in cerise velvet braided gold, is Mr. Robert Cunningham, to whose mellow tenor is given the brisk, sturdily old-English ditty, "When I was King of Bath." Mr. Spencer Trevor, as Rakell, gets most of the smart lines—there are a good many scattered through the piece—and he delivers them with a point that doubles their value. Mr. Lennox Pawle makes an amusing fellow out of Bantison, the butt of Bath. Mr. Yvan Servais has all too little to do as the devoted François and the Ambassador, and all the smaller parts are well filled. A word must be said for the excellent quality of the chorus. The men's voices are as good as the sopranos and contraltos—a sure sign that demobilisation is proceeding apace. The credit for the ensemble singing and for the effectively arranged dances goes to Mr. Willie Warde.

There is every reason why this musical version should equal, even outdo, the length of life enjoyed by the play. It may last until the crinoline comes into fashion again. The impossibly romantic story called for a musical setting, and nobody knows better than Mr. Messager how to cater for the English taste in these things. His music has the old melodious grace and delicacy of sentiment, and a certain sweet wit that preserves it from ever falling into sentimentality; and here in this score, as always, his deft skill in the use of his instruments is apparent. No doubt the minuet danced in the ballroom scene will make the circle of the world's orchestras. Mr. Frederick Lonsdale has fashioned a compact, easily-moving book that keeps as closely to the play as time and the music's demands permit, and Mr. Adrian Ross, as often before, proves his capacity for the turning out of a neat and polished lyric.

The orchestra, a well-balanced body of players, is under Mr. Kennedy Russell's direction. But on Saturday night Mr. Messager conducted the first London performance of his work, with what complete success it hardly needs to be told. The enthusiasm was prodigious. Repeated calls brought responses from the composer, the authors, and the artists; and Mr. Miller made a nice little speech of thanks for the gratifying reception.

PRODUCTIONS OF THE MONTH.

MARCH.

"Betrayed," Play, in Four Acts, by Gladys Hastings-Walton; Metropole, Glasgow, March 25.

"Black Hand George," Sketch by Messrs. Weston and Lee; Hackney Empire, March 3.

"Cæsar's Wife," Play, in Three Acts, by W. Somerset Maugham; Royalty, March 27

"'Cello String, The," Dramatic Operette, in One Act, by Leon Pollock; Euston, March 31.

"Clicked," Revue, by Jack Williams; Olympia, West Bromwich, March 24.

"Coming Home," Drama in Eight Scenes, by E. Vivian Edmonds; Elephant and Castle (first in London), March 24.

"Cyrano de Bergerac," English Translation, in Five Scenes, by Gladys Thomas and Mary F. Guillemand, of Edmond Rostand's Romantic Play; King's, Edinburgh, March 3; Garrick, March, 28.

"Daughter of Mother Machree, The," Comedy Drama, in Four Acts, by Edward E. Rose; Devonshire Park T., Eastbourne, March 24.

"Do Be Careful," Farce, in Three Acts, by Arthur Shirley; Opera House, Belfast, March 24.

"Dope," Play, in Five Scenes, by Frank Price; Royal, Darlington, March 21.

"Follow the Girls," Musical Comedy, in Four Scenes, by Harvey Pelissier; Granville, March 24.

"For Services Rendered," Play, by Dorothy Mullord; Willesden Hippo., March 3.

"Governor's Lady, The," Play, in Four Acts, by Alice Bradley; Kennington (first in London), March 17.

"Heathen, The," One Act Playlet, by John G. Brandon; Collins's, March 10.

"High Spirits," Revue, in Three Scenes, by Geo. Ray and A. Humphrey; T. R., Woolwich, March 10.

"Hostage, The," Play, in Three Acts, by Paul Claudel, Translated by Pierre Chavannes; Scala (Pioneer Players), March 23.

"House of Peril," Play, in Four Acts, by Horace Annesley Vachell; Queen's, March 8.

"Joy Bells," Revue, in Nineteen Scenes, Book by Albert de Courville, Wal Pink, and Thomas J. Gray, Music by Frederick Chappelle; London Hippodrome, March 25.

"Kiss in the Ring," Musical Comedy Revue, in Three Scenes, by Henry Carlton, Music by Frank Seddon, extra Lyrics by E. Byam Wyke; County, Bedford, March 3.

"La Wally," Catalini's Four Act Opera; Gaiety, Manchester (first in England), March 27.

"Lights Up," Revue, by Jack Williams; Olympia, West Bromwich, March 17.

"Lily of the Valley," Musical Comedy Revue, by Harry Slingsby and Walter Paskin, Book by John Warr; Hippo., Dover, March 3.

"Midnight Nurse, The," Lancashire Comedy Sketch; Granville, March 10.

"Na-Poo," Musical Piece, by John Bond and Fred Ramsdale; Music by W. H. Norman; Worthing, Royal, March 10.

"Night Jazz, A," Revue, by W. T. Ivory, Music by Kenneth Morrison; Battersea Palace, March 17.

"Oh! Don't, Dolly!" Farce, with Music, in Three Acts, by Max Pemberton and Eustace Ponsonby, Music by Georges Dorlay, with additional numbers by Cecil Macklin; Criterion (first in London), March 3.

"Oh, Mother!" Comedy, in One Act, by Ellis Drake; Metropolitan, March 10.

"On the Wing," Musical Revue in Ten "Flights," book by Joseph Hayman, Music by Max Darewski; Empire, Bristol, March 3; New Cross Empire, March 24.

"Passing Show of 1919," Revue, by Lauri Wylie, Lyrics by Clifford Harris and Valentine, Music composed, selected and arranged by James W. Tate; Nottingham Empire, March 24.

"Passions, The," Play, in Four Acts, by Ada G. Abbott; Hippodrome, Cannock, March 21.

"Plaything of an Hour," Drama, in Three Acts, by C. Vernon Proctor; Elephant and Castle, March 3.

"Rebellion in Ballycullen," Drama of Semi-urban Irish Life, in Three Acts, by Brinsley McNamara; Abbey, Dublin, March 11.

"Roses of Picardy," Military Musical Drama, in Three Acts, by Evelyn Thomas; Royal, Stratford (first in London), March 3.

"Sealed Door, The," Drama, in Four Acts, by Ben Landeck; T. R., Stratford, March 24.

"Sons of the Sea," Musical Comedy, in Eight Scenes, Lyrics by Douglas Furber, Music by Sullivan Brooke; Olympia, Shoreditch, March 17.

"Spirit of Parsifal Robinson, The," Comedy, in Three Acts, by H. F. Rubinstein; King's H., Covent Garden (Stage Society), March 9.

"Splashes," Burlesque, in Six Ripples, by Leonard Henry; Hippo., Eastbourne, March 10; Rotherhithe Hippo., March 31.

"Temporary Gentleman, A," Comedy, in Three Acts, by H. F. Maltby; West Pier, Brighton, March 17; Artillery, Woolwich, March 31.

"Thamar," Choreographic Drama, in One Act, by M. L. Bakst, Music by M. Balakirev; Coliseum, March 13.

"Top of the Morning," Revue, Lyrics by Eva Hayden, Music by the late Phil O'Donovan; Empire, Dublin, March 24.

"Uncle Ned," Play, in Four Acts, by Douglas Murray; Lyceum, Sheffield, March 24.

"Victory," Play, in Three Acts, by B. Macdonald Hastings, Founded on the Novel by Joseph Conrad; Globe, March 26.

"Wife and the Other Woman, The," Play, by Sheila Walsh; Elephant and Castle, March 31.

REVIVALS.

"Aida," Verdi's Opera; Drury Lane (Beecham season), March 22.

"Boatswain's Mate, The," Dr. Ethel Smyth's Operatic Version of W. W. Jacobs' story; Drury Lane (Beecham season), March 19.

"Boris Gondonov," Moussorgsky's Opera; Drury Lane (Beecham season), March 20.

"La Boheme," Puccini's Opera; Drury Lane (Beecham season), March 22.

"Le Coq D'Or," Rimsky-Korsakov's Opera (English version by Edward Agate); Drury Lane (Beecham season), March 19.

"Louise," Charpentier's Musical Romance; Drury Lane (Beecham season), March 24.

"Manon Lescaut," Puccini's Opera; Drury Lane (Beecham season), March 26.

"Marriage of Figaro," Mozart's Opera; Drury Lane (Beecham season), March 21.

"School for Scandal," Sheridan's Comedy; Court, March 17.

"Sleeping Partners," Adaptation, by Seymour Hicks, of Jose G. Levey's translation of Sacha Guitry's "Faison nh Rêve"; St. Martin's, March 25.

"Tristan and Isolde," Wagner's Opera; Drury Lane (Beecham season), March 31.

"ME AND MY GAL."

American Musical Comedy, Produced for the First Time in England at the Portsmouth Hippodrome, on Monday, April 21, by Harry M. Vernon, with additional Scenes and Dialogue by Laurie Wylie, Music and Lyrics by Robert Reilly.

Ebeneezer Pussyfeet ..... Harry Scott
Cuthbert Cavendish .... Eddie Whaley
Eric Stevens ..... Paul England
Professor Nicco Demos..Denbigh Berry
Constable Bungle ..A. Cramer Kingsley
Mrs. Demos ..... Lena Flowerdew
Dorothy Demos ..... Nan Stuart
Doctor Bogle ..... Fred Evans

When Scott and Whaley, the popular comedians, are billed as associates in a musical comedy it is one that is sure to be found crowded with fun, and this new production had a favourable reception from a holiday audience on Monday. It contains three bright and animated scenes, and has, of course, some sort of plot running through it, but a mere recital of the thin story would fail altogether to give an idea of the humour of the various situations as they are unfolded. "Me and My Gal" is delightful comedy, and the lyrics and concerted pieces make of it a charming production. Miss Nan Stuart is the leading lady; her songs are given with charm, and her winning personality makes her a favourite. Miss Flowerdew, though cast in a less picturesque rôle, does excellent work in the character of an austere matron of the suffragette type. The audience keenly enjoyed the quaint humours of Scott and Whaley, both of whom are extremely popular here. From start to finish they were to the fore with their funny business. Mr. Paul England proved a clever dude, and his duets with Miss Stuart were amongst the popular musical numbers. The chorus was richly dressed, the piece admirably staged, and there is a charming chorus of dancing and singing girls.

NEW COMPANIES REGISTERED.

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Picture House (Peterborough), Ltd.—Regd. April 12. Object indicated by title. Capital £25,000, in 25,000 shares of £1 each. Directors: J. H. Hopkinson, 38, St. Peter's-hill, Grantham; J. A. Campbell, 7, Welby-gardens; C. F. Barrell, 11, Avenue-road, Grantham; C. Harrison, 17, Watergate, Grantham; H. B. Minta, Malvern House Harrowby-road, Grantham.

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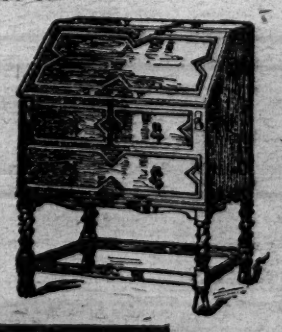

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CALLS FOR MONDAY, APRIL 28, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
"Stunts."

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
...Moonstruck," Laurie Howard, Flora and ...on, Daisy Wood, Sam Mayo.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
...eorge Mozart, Kramer and Morton, Sam ... Fred Breslin, Chas. Norton, Sammy ...ael Fred Sylvester and Co.

...XANDRA THEATRE, STOKE NEWINGTON.
...re...

...ADWAY T., NEW CROSS.
Picture entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
"... in the Box," Happy Tom Parker, ...octrio, Wal Langtry.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
...roughton and Creedon, Penrose and Whitlock, ...ank Benson, Kiddy Kennedy, Ida Barr, ...lmere's Table Circus, Royal Bartle Quartette.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Carl Hertz, Christine Boy, Herbert Cave, ...German Bros., Johnson Clark, The Villions.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artistes as booked.
...ill Artistes Kindly note that the Cardiff ...ympia bars the Cardiff Hippodrome, and no ...riety Agent has the Sole Bookings of the ...rmer Theatre.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
"Hotch-Potch."

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
"A Week End," Harry Shirley and May ...ansome.

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
May Moore Duprez, Magini, Arthur Aiston, Harry Claff, Winifred Ward, Morgan and Burke, De Guchi Troupe.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
...rene Vanburgh & Co., Sam ...illton, Emmelyn ...ter, Fred Curran, Petite Nina and Seals, ...Jevers, Osborne and Perryer.
(Matinee, Monday at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
"Happy-Go-Lucky."

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
...e Whi...e, May Locke, Cramby and Adams.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
"On The Wing."

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Max Darewski, Ben Beyer, Hart and O'Brien, ...elson Trio, Tom E. Finglass.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Two Rascals, Ernest Hastings, Susie Marney, Klicks, Mooney and Holbein, Delson Trio, Comedy Four.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Albert de Courville's Sketch, 'IF," Henry and Edgar, Zaleski, Jack Sterzelly, Paul Gordon, Tom D. Newell, Dolly Elsworthy.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
"Box o' Tricks."

GRAND PICTURE HOUSE, WALSALL

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Grock and Partner, Hal Wright, Purcella Bros., Yamagata Troupe, Finlay Dunn, Lawrence Wright Ensemble.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Gilday and Fox, Pimple, Rinaldo, Cooper and Lait, Margaret Golda Quartette, Jack Patterson, May Sherrard.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Ella Shields, King and Benson, Carrie Laurie's Juveniles, Rich Hayes, Manuel Vega, Harry Ford, Frank O'Dell.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Jack Pleasants, Fred Russell, Eric Randolph, Fields and Doreen, Florence Yaymen, Ramsell and Boy, Sisters Reeve, Yamamoto and Miss Koyoshi.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Coram, Jack Lane, Four Clovelly Girls, Charles Mildare, Effie Trio, Ethel Wynne, Robinson and Macken.
(Managing Director, Richard Thornton.)
Artistes are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Charles Withers and Company, Harry Harvey Joe Dixon, Violet Gwynne, Howard and Wyndham, Langley Brothers, Spessell Brothers and Mack.
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Query, Bob Anderson, Lucille Benstead, De Busse, Charles Cohen, Annie Rooney, Jack Cranston.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Nixon Grey, Hartley Wonders, Olga Morselli, Jack Kellino, Frank Sylvio, Dave Williams, "Glory of the Vindictive."
(Managing Director, Richard Thornton).

EMPIRE HALL, WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

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Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

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JOE ELVIN.
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April 28,
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By Clifford Rean.
Theatre Royal, Worthing.
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The Stick of M...
On Tour

LONDON SUBURBAN THEATRES

THE KENNINGTON.

Mr. H. V. Esmond's popular and successful comedy, "Eliza Comes to Stay," is paying a welcome visit to the Kennington this week. The character of Eliza is admirably portrayed by Miss Dorothy Day, who suggests the evolution of Eliza from Chrysalis to butterfly in a thorough and artistic manner. Mr. F. T. Cooper gave a very thorough performance as Sandy Verrall, and W. E. Richardson was very good as Montagu Jordan. Miss Marion Courtney made a pretty and dainty character of Vera Lawrence; Miss Constance Groves acted well as Mrs. Alloway; and Mr. Alex. Begbie and Miss Grace Daring were successful as Alexander Verrall and Lady Penybroke respectively. The comedy was preceded by a humorous sketch, entitled, "In and Out of a Pant," in which Alex. Begbie and Marion Courtney did some clever work in the two character parts.

WIMBLEDON THEATRE.

That the adventurer of "Peter Pan," the boy who would not grow up, although first produced fifteen years and more ago, and since then regularly run for a season each Christmastide, have not yet ceased to delight the children for whom they were primarily imagined was very evident on Bank Holiday afternoon, when this immense theatre was thronged with merry youngsters and their interested parents to witness Capt. J. A. C. Malone's company. There was a new Peter, Miss Molly Tremaine, who played the part brightly and cheerily. Miss Ethel Ward was a pretty and "fascinating" Wendy, Miss Patricia Clive a sympathetic Mrs. Darling, Miss Primrose Morgan a jolly John, and Miss Joyce Gordon a dear little Michael. The members of Peter Pan's Band were in the hands of Misses Gwendoline Hubbard as Tootles, Miss Queenie Ashton as Nibs, Miss Jill Willis as Curley, and Miss Aileen St. George and Miss Dorothy Neave as the Twins as merry as sandboys. Mr. Edward McLean, who doubled the parts of Capt. Hook, the pirate bold, and Mr. Darling, who lived in a kennel, is deserving of special praise for his rendering of both parts; Mr. James C. Wilton was humorous as the mild and meek Smee; Mr. Dan Kelsey amusing as the miserable Starkey; and Mr. G. Snell delighted the children by his lifelike representation of Nana, the nurse dog (unmuzzled). All the other parts of the lengthy cast were in very good hands, and the entire production was most successful. Large audiences are certain to continue throughout the week, especially at the three special matinées to-day, Thursday, and Saturday.

THE BOROUGH, STRATFORD.

A large and cheerful Bank Holiday audience at the Borough, Stratford, testified by the warmth of their welcome to the perennial charm of that ever-young comic opera, "La Poupée," presented by Mr. Frederick G. Lloyd. Excellently staged and admirably acted, the production is a credit to all concerned, the large company seeming to vie with one another in making it go with a swing from start to finish. Miss Stella Gastelle, in the title-rôle, sang and danced delightfully, and obviously charmed the house, while her whimsical, toy-making father, Hilarius, as portrayed very skilfully by Mr. Harry C. Parker, gave the audience many opportunities for laughter, opportunities of which they took full advantage. Mr. Thomas Edgar, as the shy, would-be monk who endeavours to gain much money from his uncle by "marrying" a life-sized doll, was excellent, while Mr. C. Rivers Gadsby, as the uncle in question, was equally good. The Father Maxime of Mr. John Morley was a capital study, and the Grosvenor Singers were, as ever, a delight to the ear. The all-round high standard of the acting, the excellence of the various settings, and the quaint humour of the play, all contributed to the success of a most entertaining evening.

DALSTON THEATRE.

The Easter attractions at the Dalston Theatre include the musical comedies "San Toy" and "The Geisha," presented by Mr. Leslie Moreton and Mr. Guyton Hea... principal repertoire company. "...n Toy" was played on Monday afternoon and evening, forming an excellent opening for the holiday week. Mr. Edward Carlton, in the part of Li, was as successful as ever, Miss Marguerite Moreton was a charming San Toy, Mr. George F. Burdett sang well as Captain Bobby Preston, and Mr. Pain was also good as Lieut. Harvey Tucker, Miss Celia Burdett making a smart Rose Tucker.

The special dancing of Miss Eileen Bellamy was applauded. Mr. Colin Coop was a decided success as Yen How, while Mr. Robert Lempriere, Mr. Norman Sharpe, Mr. James McKay and Mr. A. Raynor gave valuable support in other parts

DEATH OF FRANCIS DANIEL.

The death of Mr. Francis Daniel, which took place at his home in South Shields on the 16th inst., at the age of 54, removes a well-known figure from the provincial stage, where he enjoyed a considerable popularity as actor, manager, and author, though it was in the latter capacity that the most of his talent lay.. During a somewhat chequered career, Mr. Daniel played many admirable parts, besides writing numerous dramas, comedies, songs, and sketches. The dramatic form was not, however, the only direction in which his capacity for writing lay, for a novel, entitled "The Angel of Comical Corner," the scenes of which were laid in his native town of South Shields, remains to his credit. He afterwards adapted this book to the stage, and it received its initial production at the South Shields Theatre Royal, where it made a remarkable appeal to the audiences, owing to its strong local colour. Other plays which "Frank" successfully toured with his own company were "The Other Woman" and "Her Marriage Lines," his business partner and leading lady being Miss Cissie Bellamy.

Another new piece, "The Dope Woman," was in course of production only a week or two ago, when Mr. Daniel was seized with what proved to be a fatal illness. He was a great reader, and accumulated a large and valuable library; while he was something of a connoisseur in art, and his home is teeming with interesting art studies and curios.

A man of very genial and kindly temperament, he made many fast friendships both on the stage and off, and many will share the genuine regret at his unexpected death. He was twice married, and is survived by a widow and two grown-up sons of his first m...

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THEATRICAL GOSSIP.

Actors' Association and "All-Union" Casts—Managers' and Actors' Rights—Interesting Shakespearean Revival—Long Run System for Kennington.

The "All-Union" Cast.

We are glad to learn that a reasonable attitude has been adopted by the council of the Actors' Association, and that at next Sunday's meeting at His Majesty's the resolution regarding the "all-union" cast will be modified, if not amended out of existence. It was on that assumption that the negotiations with the Touring Managers' Association were resumed, with results that promise to be satisfactory to both parties.

Manager and Actor.

Our remarks last week regarding the efforts in certain quarters to intimidate managers by the insinuation that the licensing authorities would use the power vested in them to enforce payment for rehearsals have found their mark. To hold up the Lord Chamberlain as a bogey to frighten managers into acceptance of terms which all the while they are doing their best amicably to arrange seems to us reprehensible in the extreme. It is hinting that the managers are malefactors instead of business men endeavouring to preserve the equilibrium of the industry.

Because we deprecated this attitude "The Stage" accuses us of being partisans. If an honest endeavour to preserve peace is partisanship, then we plead guilty to the impeachment.

We are accused also of misrepresenting Mr. Fred Russell, to whom we attributed the statement that the time was not ripe for the "closed shop." Mr. Russell, we are reminded, was referring to variety artists and not to actors. That makes his utterance surely more significant, for what the Variety Artists' Federation, with its long experience and proved organisation, cannot attempt it is foolhardiness for a union three months old to essay.

"The Era" has worked too long on behalf of better conditions for the actor and actress, and insisted too often on the necessity for co-ordination in the profession, for allegations such as those made by "The Stage" to carry any weight. We want to find the theatrical profession strong and ready to take its place in the deliberations which the reconstruction schemes now setting in will involve, not with their forces drawn up in antagonism towards each other.

The Wrong End of the Stick.

In the same issue the "Stage" itself makes a mis-statement which has the additional disadvantage of being reckless. It was stated that at the meeting of the Touring Managers' Association on the previous Tuesday "the T.M.A. attitude was sensibly abandoned." As a matter of fact the change was on the part of the A.A. Council, who made a concession which made it possible for negotiations on the proposed standard contract to be resumed.

While on the subject of misstatements we may be permitted to correct an error on the part of the "Referee," which on Sunday declared that the Theatrical Managers' Association "withdrew part of strong utterances and arranged to meet the A.A. delegates on Thursday." We have the best authority—that of the secretary—for stating that the attitude of the Theatrical Managers' Association has undergone no change whatever.

A Carnival Thrill.

Mr. Matheson Lang has just informed us that his and H. C. M. Hardinge's new drama, "Carnival" (based on an Italian play named "Sirocco"), is just the kind of fare in which Grasso and his fellow-Sicilian players could have revelled. This, of course, means that it is very strong dramatic meat. In fact, "Carnival" has a very thrilling, strangling scene! A charming serenade composed for this play by the dress-designer, Hugo Rumbold, has been secured for publication by the eagle-eyed Herman Darewski.

It would seem that the chief story of "Carnival" is not altogether unlike that of W. D. Howell's drama, "Yorick's Love," which the late American tragedian, Lawrence Barrett, played so long in the States and brought to our Lyceum about thirty-five years ago.

Lang as Lackland.

Mr. Lang also informs us that in due course he will revive "King John." He will play that monarch, who was surnamed "Lackland," and Mrs. Lang (Miss Hutin Britton) will impersonate the cruelly-treated Constance. This revival should be interesting, for "King John" has not, we think, been played since Tree did it at His Majesty's many years ago, and then it had not been revived at the West-end since Phelps did it at Drury Lane over half a century ago.

The Scala's Actor-Manager.

Mr. F. J. Nettlefold will make his return to the footlights in "The Black Feather," a romance of the Secret Service, by W. A. Tremayne, which he will produce at the Scala on Thursday, May 1. Mrs. Nettlefold will also reappear on the stage, and the remainder of the cast will include Messrs. J. H. Barnes, D. Lewin-Mannering, Deering Wells, A. Welland, Miss Sybil Arundale, and Miss Susie Vaughan. "The Black Feather" will be produced under the direction of Basil Dean, who, it will be remembered, assisted the late Sir Herbert Tree in many of his most notable productions.

The new play, "The Black Feather," which the Scala's lessee, Mr. F. J. Nettlefold, will present there to-morrow week, is by W. A. Tremayne, who is a Canadian playwright and journalist, who was for many years the Montreal correspondent of "The New York Dramatic Mirror." Mr. Tremayne has often run over to London laden with play scripts, but up to now we fancy his only large-sized plays have been presented at the old "Brit."

The Kennington Not "Pictured" Yet.

It has just been decided that the Kennington Theatre will not yet be transformed into a picture palace, Mr. Wentworth Croke, that theatre's lessee and manager, having sub-let the house to Ernest C. Rolls for about four months. Mr. Rolls will, he tells us, start his season there shortly with the first London production of "Laughing Eyes," with Miss Jenny Benson as the hilarious-eyed heroine. It is not intended to change the attraction weekly as hitherto, but to keep the piece in the bill as long as it will run, thus placing the theatre on the same basis as the West-End houses, with popular prices.

O.P. and A.A.

The O.P. Club are giving a dinner to the executive officers of the Actors' Association, in sympathy with the efforts of that body to improve the status and position of members of the dramatic profession, at the Royal Adelaide Rooms, Strand, on Sunday, May 4. The Right Hon. the Lord Leverhulme (the president) will take the chair, and the guests will be Mr. Sydney Valentine (chairman of the Actors' Association), Mr. Norman McKinnel (vice-chairman), Mr. Henry Vibart (hon. treasurer), Miss Lilian Braithwaite, Mr. Allan Aynesworth and Mr. Dawson Milward (trustees), and Mr. Alfred Lugg (general secretary).

The Martin Harvey Spring Tour.

On Saturday last Mr. Martin Harvey concluded a brilliantly successful week at the Gaiety Theatre, Ayr, and on Monday commenced a special week's visit to Her Majesty's Theatre, Carlisle. The Theatre Royal, Huddersfield, is the next halting-place, with Bradford and Hull to follow. At the last-mentioned city Mr. Martin Harvey, in conjunction with Messrs. Morton, will give a special matinée on May 15 in aid of the City of Hull Great War Trust. The chief feature of the programme will be Maurice Maeterlinck's noble play, "The Burgomaster of Stilemonde."

Old Bill as Boxing M.C.

Mr. Martin Adeson acted as M.C. at the Holborn Stadium on Thursday, April 10, for Mr. Cochran, and is doing so again on Thursday night, April 24. Mr. Adeson has played Old Bill in the principal touring Co. "Better 'Ole" just on 750 times. He has three weeks' rest, then re-opens Monday, May 5, in the "Better 'Ole" at the Grand, Wolverhampton. Mr. Cochran has engaged Martin for a long term.

"Our Public Schools."

Mr. Owen Nares will take the chair at a lecture on "Our Public Schools," that Mr. Alec Waugh will give at the Æolian Hall on Tuesday afternoon, April 29, at 5.30. Discussion is invited, and Mr. Gilbert Cannan has already announced his intention of speaking.

Old Vic.'s Week of Opera

A special week of opera begins on Monday, May 12, at the "Old Vic." "Mignon" will be played on Monday evening, "Il Trovatore" on Tuesday, "Rigoletto" on Wednesday, "Carmen" on Thursday, and "The Daughter of the Regiment" on Friday. On Saturday the matinée and evening performances will be devoted to "Lohengrin" and "Faust" respectively.

Victory for Gaiety Girls.

The Gaiety beauty chorus gained a decisive victory by five goals to nil in their football match at Farnborough on Good Friday against a team of Royal Aircraft factory girls. In their neat, light blue jerseys, black knickers, and football boots and stockings, the Gaiety girls were, of course, the object of the special attention of quite a host of Press photographers, and many were the snapshots taken of both teams. Though their aircraft opponents were, generally speaking, of sturdier build, they were no doubt handicapped by their skirts and ordinary boots and shoes.

Cyrano's Success.

We learn from Mr. C. B. Cochran that he is doing such big business with "Bobby" Loraine as Cyrano de Bergerac at the Garrick that it will apparently be necessary for the manager to look around for a larger theatre. In the autumn one of Mr. Cochran's productions will be an English version of a French musical comedy, "Maggie," which deals with the adventures of an English girl. The music is by M. Marcel Latess and Mr. Fred Thompson has prepared the English version of the libretto. Mr. Cochran hopes to stage the English version at a large London theatre during October.

Projected Increase of Theatres.

In addition to those twelve (or is it fourteen?) new theatres long promised by the firm of J. L. Sacks, Ltd., "The Era" now learns that five other new playhouses are coming along. One is to be in Oxford-street.

Heredity Prevails.

Miss Lilian Yates, who made such a hit in "The Faithful," by John Masefield, with the Incorporated Stage Society last week, is a grand-daughter of that brilliant journalist and editor, the late Edmund Yates, who was the son of the famous actor and actress, Mr. and Mrs. Yates, of the Adelphi, of the last century's thirties and forties. Mere proof of the force of heredity.

Shudderful Shows.

We shall soon be able to ejaculate poor old Othello's awful exclamation, "On Horror's head horrors accumulate," for a certain multiple manager (who doesn't want us to mention his name yet) has just confessed to us that he is contemplating the setting up of a Grand Guignol Theatre in London!

A Player-Prisoner Back.

We are all glad to learn that that pre-actor-warrior, Herbert Grimwood, who served with such distinction in the war, and was eventually taken prisoner by the Huns, is now back again, and prepared to resume acting. It was Oscar Asche who gave us the welcome news of Captain Grimwood's return. "And, indeed," added Mr. Asche when the present writer chatted with him, "when Miss Brayton and I revive 'Othello'—as we may for some special performances—I want Grimwood for my Iago."

Mr. Asche referred with withering scorn to the parrot cry among some that Shakespeare is better and more intellectually treated in Germany than in England. "I saw a good many German performances of Shakespeare's plays before the war," said Mr. Asche, "and I assure you that the treatment of certain portions of those works was disgusting in the extreme."

Good Friday Concerts at Liverpool.

On Good Friday, at the Shakespeare Theatre, Liverpool, and at the Birkenhead Royal, Mr. W. W. Kelly gave very successful concerts. The programme included Miss Ina Hill, Miss Phyllis Archibald, Mr. Furness Williams, Mr. Alfred Heather, Mr. Kingsley Lark, Mr. James Pursaill, Miss Myrtle Jones, Mr. Richard Brown, and Mr. J. P. Sheridan.

"The Girl from Kay's."

We are informed that Miss Winifred Scott has secured the No. 1 and 2 rights of "The Girl from Kay's," and this popular musical comedy will be sent on tour shortly with a first-class West End company, including a full operatic chorus. The tour will be under the direction of Mr. Henry Kemble.

"The Rose of Castile."

Balfe's tuneful opera, which had not been seen in Glasgow for 22 years, was played there last week by the Allington-Charsley Co. Music-lovers outside of the high-brow variety are asking now why it is so seldom played, for it contains many good numbers, with enough plot and comedy to carry it along.

Eastbourne Pier Theatre.

The Pier Theatre, Eastbourne, has recently undergone a very complete cleaning and re-decorating, and in consequence the Pavilion is now one of the cosiest and prettiest to be found along the South Coast. An artistic ceiling of floral design, with a fine electrolier, now covers the original iron girders and boarded roof, a beautiful rose du Barry curtain takes the place of the old drop scene, and the whole building has been so improved that artists will be delighted with the sense of beauty and comfort on both sides of the curtain. Mr. H. Owen Taylor, the courteous manager and secretary, has worked hard in the interests of his patrons, and everything points to a most successful season.

Musical Comedy Farce.

Mr. George Hirste, who has entered into a partnership with Mr. Leo Leon, will produce on May 5, at the Olympia Theatre, Glasgow, a new musical comedy farce in three scenes entitled "Dimple's Dodges." In addition to being responsible for the authorship and entire production, Mr. Hirste will play the principal comedy part of Dimple, and Miss Eva Venton, his charming music hall partner, will play Babs Cherry. With one or two exceptions, nearly all the musical items are from the pens of George Hirste and Sydney Bland.

The Douglas Season.

During his forthcoming season at Douglas Mr. J. Forbes Knowles will present both dramas and first-class plays, once nightly, and not twice nightly, as stated in our last issue. The repertoire will consist of "The Sealed Door," "The Gayest of the Gay," "The Stepmother," "Davy Garrick," "Moths," "Sapho," "East Lynne," "Fallen by the Way," "A Woman's Heart," "The Ticket-of-Leave Man," &c., and in addition to Mr. Forbes Knowles the company will include Watson Hume Moffat, Herbert Landeck, A. George Fry, Joseph Bloor, Frank Kingsley, Bert Parker, Eileen Janison, Florrie Love, Amy Dalby, Violet Graham, and Mary Lovett.

"The Jeffersons" Record.

Vincent Douglass, the author of the above remarkable comedy, is to be congratulated. His play has made another great hit at the Manchester Gaiety, where it is being played for a fortnight, with Mr. Wilfred Shine in his original character of Christopher Jefferson, a wonderfully artistic and natural performance. The usual big business is being repeated at Manchester. "The Jeffersons," which reaches its 650th performance in a few nights, is booked for the whole of the present year, and already the 1920 tour is being arranged.

Joe Elvin in New Musical Play.

"Sailor Lad," the nautical musical play in seven scenes, by Clifford Rean, in which Mr. Joe Elvin will appear, will be produced at the Theatre Royal, Worthing, on Monday next. The music is by Henry E. Pether and the vocal numbers by Arthur Godfrey (of Duncan and Godfrey), Fred Murray and Harry Gifford. The scenery is by Fred Walmsley and the costumes by Morris Angel and Son. Mr. Elvin's part will be that of "Sim Popple—Engineer."

"The Admiral's Daughter."

Messrs. King and Parry will produce for the first time on any stage at the Grand Theatre, Plymouth, on 12th prox., a new play by W. V. Garrod, entitled "The Admiral's Daughter." The piece will be seen in the London district on June 23 at the Theatre Royal, Stratford, with the author, and Miss Bertha Kingston in the leading roles.

Bridlington Season Opening.

Mr. Charles Palmer, the popular and enterprising manager of the Corporation of Bridlington, who own all the places of entertainment on the sea front, has prepared a big programme for the enjoyment of the many thousands of visitors expected during the season. The opening of the season was inaugurated on Thursday evening, when the Mayor (Councillor Lambert, J.P.) and Corporation gathered in the Floral Pavilion of the Royal Prince's Parade to welcome Signor Enrico Scoma and his orchestra, who will give musical programmes twice daily until October.

The Grand Pavilion will be occupied with concert parties and other popular attractions and the Victoria Hall will be devoted to animated pictures. On the Spa, the Opera House will have a succession of entertainers and theatrical companies, the Easter attraction being Jack Goodson's company in the comic opera, "Violette," with a strong cast. In the Glass Dome, Georges Dorlay's Orchestra gives musical entertainments, and other orchestras will be here during the season. On the Parade the first of the entertainers for the season are Mr. Harry Benet's "Dreamers." It will thus be seen that Mr. Palmer has a very full and attractive programme.

"MOTHERHOOD."

Play, in Six Scenes, by Gladys Hastings Walton, Produced at the Barnsley Theatre Royal on April 21.

Lopez Delmar .....Arthur Hinton
Richard Heath .....C. Milton Curtis
Seth Boswell ..... Val. C. Merlin
Sir Walter Daventry ..Leslie Steward
Lieut. Patrick O'Mara, R.N...H. Reed
Meg Lee ..... Laura Wright
Lady Alicia Farleigh .....May Curtis
Lady Constance Daventry
Gipsy Alexander
Betty ..... Peggy Courteney
Stella Steele..Gladys Hastings-Walton
Reyna Lee ..... Ethel Monton

Reyna Lee, a gipsy girl, betrayed by Sir Arthur Daventry, is arrested on suspicion of his murder. She entrusts her baby girl to the keeping of the dead man's wife, Lady Constance.

Eighteen years elapse, and the girl, grown up, falls into the power of Lopez Delmar, alias Dr. Louis Victor, a drug trafficker. The mother, on her way to save her daughter, is arrested by an American lady detective for an act of illicit drug trading in America, but her pleading so moves the detective that she is given her chance to save her daughter before the warrant is executed. She rescues her by shooting the man who intended ruining the girl's life, and is about to fulfil her promise to yield herself up to justice when the detective relents, resolving not to use the sole power of identification in her hands, and destroys the warrant, to allow the mother and child to become reunited.

The authoress deals with the enthralling theme of motherhood in a vivid way, and the types of character are excellently drawn and well portrayed by the capable members of Mr. Arthur Hinton's company. On the first night the play achieved a complete success.

Miss Ethel Monton, as Reyna Lee, and afterwards Madame Rudega, played with insight and fervid dramatic power making a most favourable impression. Miss Gladys Hastings Walton filled the difficult rôle of the American lady detective with her characteristic versatility: while Mr. Arthur Hinton scored by his very effective treatment of the dual rôle of Lopez Delmar and Dr. Louis Victor. Miss Gipsy Alexander gave a telling interpretation of Lady Constance Daventry, and Miss Peggy Courteney was natural and successful as the child, "Betty." Other praiseworthy acting was forthcoming from Mr. C. Milton Curtis as Richard Heath, an English detective; Miss May Curtis as Lady Alicia Farleigh, a society butterfly; Miss Laura Wright as Meg Lee, an old gipsy; and Mr. H. Reed as Lieut. Patrick O'Mara, R.N.

DEATH OF AN OLD ACTRESS.

It is with deep regret that we announce the death at Slough on Easter Sunday morning, at the age of 73, of Mrs. Victoria Poulton. She was an interesting link with the past. In her earlier days, as Victoria Mellon, she was widely known, and played under the managements of Chas. Dillon, Madame Celeste, Henry Powell at the old Theatre Royal, Wolverhampton; Alfred Davies, at Newcastle, Sunderland, and Middlesbrough stock seasons.

A great favourite at the old Greenwich Theatre in Sefton Parry's time, she played several seasons under the management of Jonas Finch, stock seasons at the Elephant and Castle, and with Clarke at Windsor; at the Marylebone during the time of Joseph Cave. Starring engagements followed with her husband, Harry Simms, in his production of "Nicholas Nickleby," commencing at the Theatre Royal, Brighton, in 1875.

Of a kindly, gentle nature, Mrs. Poulton was beloved by all with whom she came in contact. On her retirement many years ago she still took a great interest in all things theatrical, and many will remember a thoughtful word and action received at her hands. Mrs. Poulton had been ill for four months, and passed peacefully away at her residence. The funeral will take place to-morrow (Thursday) at Slough.

DEATH OF G. RENNIE POWELL.

A large circle of theatrical and other friends of artistic temperament gathered on Saturday round the graveside of Mr. G. Rennie Powell, the son of a former editor of "The Bristol Mercury," who was always keen on things theatrical, and a familiar figure at the Prince's Theatre despite the fact that he had passed the allotted "three score years and ten." At the time of his last illness he was devoting affectionate labour to a history of the Bristol stage, and probably no one was better qualified to discharge the task, because he possessed much information that was exclusive and obtained first hand. He was personally acquainted with all the members of the old Bristol stock company which, under the direction of the late Mr. J. H. Chute, attained such remarkable distinction, and he was fond of telling personal anecdotes of Miss Ellen Terry, Miss Madge Robertson (Mrs. Kendal), Miss Henrietta Hodson (Mrs. Labouchere), the Brothers Rignold, Mr. W. H. Vernon, and others who subsequently attained distinction. In addition he was the author of several dramas which enjoyed more than a local reputation. With his brother, Mr. F. Good Powell, he wrote "Cast Adrift," "God Save the Queen," and "The Faithful Heart."

A GIFTED YOUNG ACTRESS AND DANCER.

Little La Coupe, the clever child actress and dancer, who has been engaged by Mr. Morrell to play the lead in "Night of Japan," made her first appearance at Finsbury Park Empire as a solo dancer at the age of eight years, and previous to that did much important work. She has since played the part of Boy Babe for Messrs. Bransgrove and Slaughter and Babe for Mr. John Hart, and principal dancer and leading part for Mr. Harry Grattan in "Some!" revue, and principal dancer in "Money for Nothing" for Mr. Edward Marriss, and has also played important parts at the St. James's and the Savoy Theatres. For the last twelve months Little La Coupe has been on the music halls, and will be starring in a big West End production at Christmas, and she is also engaged to star in cinema work

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A few opinions from popular people.

Mr. MAR HARV
Grand Theatre, Hull.
have been intending for some t to send you a testimonial about y Grease Paints. I have given them a g trial now, and I think I can honestly say t they are superior even to the German, and th alas! is saying a good deal. I compliment you heart upon your achievement." Mr. WILL EVAN
Theatre Royal, Drury Lane.—"I thank you for sample of y Grease Paints you sent, and I find it a very excellent preparation. shall certainly continue to use it."

THE DRAMA IN ITALY.

Debussy at the Costanzi—"Hamlet" in Milan—Th Genoa Season.

(FROM "THE ERA" SPECIAL CORRESPONDEN

ROME, April 13.—A large audience was present at the Costanzi Theatre for the production of Debussy's "Pelleas and Melisande." Debussy has quite a fair following in Italy, but it must be said that on the whole the Italians do not appreciate his music. The production was, as is usual at the Costanzi, perfect. Bianca Bellincioni Stagno as Melisande, with Di Giovanni and Giraldoni, and the orchestra, under Marinuzzi, gave a very finished performance of the difficult music.

"Hamlet" in Milan.

A revival of "Hamlet" at the Manzoni Theatre in Milan is meeting with much success. Ruggeri is appearing in the name-part, and is drawing large audiences at each performance.

The Genoa Season.

There is a very good opera s present at Genoa. Bouci, the there, and the company includ Caroli, Ferroni, Sartoris, &c.

Ermata Zaccomi and Angelo Musco, f from their Rome successes, are also Genoa with their companies, at Genonese and the Margherita respectiv At the Apollo there is a very good varie show.

Fregoli Again.

After a very long absence Fregoli is r turning to Rome. He will present a of new sketches at the Adriano Th including one entitled "My Story," producing incidents in his life as an ac

ON FINDING ONE'S "DIGS."

We arrived in Hoxwich (somewhere in England) at 6 a.m.; it was snowing hard; as we had left Euston the evening previous, it would be superfluous to say in what condition. Hoxwich is a delightful little spot eighty miles from anywhere; it is, however, on occasions visited by touring companies. In repeating that we arrived at Hoxwich readers will guess that we were the victims of this occasion—let me assure them on the point—we were. After the company had waited on the station for about three hours for any sign of activity in the Hoxwich locality, they set out on foot to do the three or four miles necessary in order to indulge in that greatest of all amusements—"finding one's digs." I am not in a position to state in detail the adventures of my colleagues, but perhaps my own experiences may be interesting. I was met in Hoxwich (central) by a charming young fellow about ninety, of whom I enquired the most likely place to obtain rooms. After repeating the enquiry about a dozen times (he was very deaf), I managed to understand that he meant the tenth turning on the left past Snoggs', the butcher's, which was about half a mile away. I thanked him kindly and left. The tenth turning proved to be Swaffham-street. Here I commenced operations. At about the twentieth house I was lucky; the dear lady herself had no rooms, but she did know that Mrs. Jones, of Gorton-street, took 'em in, but perhaps she was full—still, there's no harm in trying. The dear lady, however, has forgotten Mrs. Jones' number, but Gorton-street is just about twenty minutes' walk—just take the first on the right, through the cemetery, over the golf links, and Gorton-street is about the sixth road on right-hand side—anyone will tell you. You thank her profusely and depart. After wandering about for three hours, with the same success, you suddenly find yourself in Gorton-street, then, remembering Mrs. Jones, you make enquiries. She lives in No. 16. Good! Off you go to No. 16. Mrs. Jones has been dead for six years, but the lady in possession knows of a Mrs. Ramsbottom, of 31, Entwistle-street, who used to take 'em. It's about ten minutes' walk, and in despair you do it. At last you arrive—here you are—Entwistle-street. Mrs. Ramsbottom is on the doorstep talking to a neighbour. You approach timidly. You raise your hat—you cough. "Er—Mrs. Ramsbottom, I believe?" "Yes," she answers: "are you one of the theatricals at the Hall?" "Er—yes," you break out—you can't deny it—your bags, your unwashed face (after travelling), your anti-Hoxwich complexion—oh, yes, you're discovered. You beg, you plead to be taken in, but Mrs. Ramsbottom is granite. You recite her Shakespeare's "Quality of Mercy," &c., but still nothing doing. You try a "Sydney Carton" attitude, but alas! it's hopeless. Mrs. Ramsbottom has turned respectable and is taking in munition workers. And so the day goes on. As it is about only an hour from ringing up you decide to stay in a hotel, and the manager, appreciating your difficulties, charges you ten shillings extra on the strength of it. However, you decide to crush your feelings against Hoxwich generally and give the audience of your best at night—but how can you? Mrs. Ramsbottom is in the stalls!

WYNDHAM CLARE.

THE PROFESSION WITH THE COLOURS.

In an interesting letter from North Russia, Leon C. Orr writes: "As a late, if minor, member of that distinguished assemblage known as the 'Saturday-nighters,' and also one of the 'piano-supports' in 'The Lens and a Piano,' I have to offer you thanks for your weekly link with home—a copy of 'The Era.' An effort is being made out here to raise an orchestra and a concert party, but, as the nearest publishing house is about umpteen hundred miles distant, topicality is not our speciality. Therefore, if any of the old gang would oblige with scrapped band parts, &c., we should overflow with gratitude, and carry on the good work, which is about the only amusement, bar thawing out, which the troops get. My address is: 1st A.C.M. Orr, Photo Section, R.A.F., Archangel, c/o G.P.O., London."

SHAKESPEARE AND POPUL EDUCATION.

MR. HENRY ARTHUR JONES'S VIEWS.

In the form of a letter addressed to t Right Hon. H. A. L. Fisher, President the Board of Education, Mr. Henr Arthur Jones, the well-known dramatis has expounded his views on "Patriotis and Popular Education." As the lett extends to a volume of 270 pages (publis by Chapman and Hall, Ltd.), it follow a matter of course that Mr. Jones with his subject from a good many p of view. One chapter he devote "Popular education as it reveals in our play," and his condemnati the bulk and staple of our middle-cla lower middle-class entertainment couched in the strongest terms, desc them as "largely compact of dull crity, banality, tawdry sentiment, sensation, horribly vulgar sensual su tion, and sheer imbecility." As an ample of the average dialogue that spoken in our popular theatres, he qu the sentence spoken by "a comedienne a rare type" in a piece that had no c nected story or discoverable plot, "I pose you mean to infer that I'm hot st

Mr. Jones has also something about the clauses in our Educ that restrict the employment c in theatres, thus really dis performance of at least s speare's most popular and en plays as well as many modern plays very hi reputation. Mr. Jones thinks t in pla of forbidding children under the age o fourteen to speak Shakespeare on our stage the Minister of Education could decre that no person under the age of eight should listen to much of the dialogue th is current there, he would be rendering great service to national education, for would be helping to check the night corruption of the English language, a would also be indirectly rendering a grea service to our decrepit modern drama, which under our present regime is threatened with extinction. "We may claim," says Mr. Jones, "that there cannot be anything very wrong in permitting children to receive a training akin to that which fitted Mrs. Siddons, Helen Faucit, Ellen Terry, Mrs. Kendal, and Lady Bancroft for their honoured careers." Moreover, he thinks that if our Government is determined to rob the English theatre of its means of getting a supply of Shakespearean actors, and in this way immensely to lower the level of our drama, "we are justified in asking it to establish a Conservatoire for training our young actors on the French model. This, if wisely ordered, would do something to remedy the present defects and evils of our theatre." In his concluding observations on this matter Mr. Jones writes: "I maintain that merely as an instrument of 'general education Shakespeare is the greates wisest, and by far the cheapest scho master you can appoint. For with so small and constant encouragement a outlay—a mere drop in the bucket of y annual expenditure—the people, if ri led, will themselves pay for his te with the money they are now wastin the foolish and often noisome tra they call amusement." Will you not assist sir, in making Shakespeare popular in the only sphere where he will ever command a wide and compulsive influence upon the tastes, habits of thought, characters, and daily conduct of the populace—the theatre of his native land?

Whether the readers of this volume agr with the author's views or not, they will undoubtedly arrive at the conclusion that Mr. Jones has written with a genuine desire to see an improvement brought about in the quality of the stage amusements which are at the present time provided for the people.

Mr. C. W. Scott Buccleuch has be gaged by Mr. Haldane Crichton to m his "Monty's Flapper" and "Ann" panies. Mr. Buccleuch is the son popular manager of the Theatre Edinburgh, in which city both co did a record two weeks.

THE PLAY IN PARIS.

An Eternal Triangle Comedy—Les Sœurs d'Amour—Veber's New Dramatic Society—A Naval Doping Story Revived—A New Cinema Hall—The Palace Theatre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, April 20.—A new comedy in three acts by Sacha Guitry, "Le Mari, la Femme et l'Amant," was produced last evening at the Theatre du Vaudeville. This witty piece has been written by the author in less than a month during his recent sojourn at Monte Carlo, where he probably had many similar people in real life to study.

It is a true Parisian trifle; a glass of sparkling champagne not for juvenile consumption. It is the usual triangle, with the husband at first thinking he has detected the intrigue his wife is carrying on with the friend of the family, and then becoming absolutely blind to the situation.

The principal rôles are held by Sacha Guitry (as the lover), Yvonne Printemps (the wife), and Jean Perier (the husband), with Baron fils, Hieronimus, Geo. Lemaire, Mmes. Alice Leitner-Delonde, Cecile Ducarre, Marguerite Blandin, in minor parts.

Henry Bataille's Latest Play.

On Wednesday last the Comedie Francaise presented "Les Sœurs d'Amour," a new piece by Henry Bataille, which was a literary event in the *ville lumiere*, as the French like to call their capital. This work differs little in conception from the previous plays of Bataille, and has passages of high merit with real theatrical situations in which the author excels. We will not assert he has been inspired by "Family Herald" reading, but he seeks occasionally effect more than realism in his love stories, which appeal mainly to the feminine mind.

A typical Frenchwoman dominates the romantic plot. She is Frederique, who shares the love of Julien, a young architect associated in business with her rich and indifferent husband. But she remains pure. After two years' fruitless solicitations Julien gets married. He has no true affection for his wife, Eveline, and he later becomes the lover of a shady society leader, Mme. Tessier. To satisfy her extravagance the weak Julien commits a fraud, and to avoid facing prosecution he is about to abscond with Mme. Tessier. At his parents' supplication Frederique undertakes to put matters straight, and the scene where she and the young man meet again is true dramatic art. Julien accepts with humiliation a loan from the woman for whom he feels such a strong passion, and she promises to be his guardian angel, or a sort of sister to him. Frederique prevails on Eveline to be more attractive; the home becomes more cosy and everything is in order. Indeed, Julien is now making money, and finally breaks off from Mme. Tessier, who swears vengeance. She reveals to his wife that Frederique supplied the funds that saved him from ruin, and hints she is necessarily his mistress. Frederique protests, but Eveline realises only one thing—her husband has never loved her and has always craved for Frederique; she is thus more dangerous as a rival than Mme. Tessier. Eveline telephones to Frederique's husband, who has not been quite blind, and now gallantly offers his wife her liberty. Thus the two untarnished lovers leave for a country honeymoon. In the room where Julien lived when a boy she hesitates, and asks Julien to play the piano in the sitting-room while she reflects. For she realises she is no longer young, and that Julien may tire of her, so she starts back home still an honest woman, leaving Julien's parents to appease the grief of that young puppy when he has terminated his sonata.

Berthe Cerny, in the rôle of Frederique, is a superb comedienne, while Alexandre holds with tact the ungrateful rôle of Julien, who, in the idea of the playwright, is a suffering hero. Mme. Pierat, as the feeble but revengeful Eveline, displays real talent. Leon Bernard and Therese Kolb are realistic as the humble, work-worn parents of Julien.

To Encourage Newcomers.

The Nouveau Theatre Libre does not resemble the old, though it occupies the same stage. Antoine created his former Theatre Libre as a stage craftsman; Pierre Veber has founded another school as a journalist, but with the same laudable programme—to bring out young playwrights. However, the first effort, offered on April 15, at the Theatre Antoine, in the form of "La Faux," by A. Birabeau and P. Vellones, presents no innovation. Claude, a young composer, loves Jacqueline, a companion of his youth, and it is with deep sorrow he learns she is to marry his friend Robert. The girl does not realise the feelings of her own heart. Claude is in a galloping consumption, and determines to have a good time while he is still in the land of the living, and his life is almost spent when Jacqueline confesses she prefers his love. Flabbergasted by this mark of affection, and knowing his own condition, he commits suicide. The play is well constructed and nicely acted. There is not a big sale for it in these days, with the House of Moliere as a rival.

A Patriotic Comedy.

The revival of Henry Kistemaeckers' "L'Occident" at the Ambigu, on Wednesday, was favourably received, the rôle of the Moroccan girl Hassina being played by Regina Badet. Events of the past five years have given a wave of interest to the story. To avenge the death of her parents Hassina tempts a young French naval officer, her lover, to desert, while he is under the influence of opium. However, he is Occidental, and his ideas of duty, friendship and patriotism are of the right brand, so he recants. The play is of a platonic tendency. Maurice Varny, Joffre, Mmes. Andrée Pascal and Hugette Dastry assist to assure a run for this romantic comedy.

Love and the Pictures.

"Amour et Cinema," the new farce by R. Proxy and Robt. Tremois, given at the Theatre Dejazet, April 18, is of a boisterous kind, the plot, however, being a little out of the ordinary. Lomel is in love with an actress who plays for moving pictures, and when his courting is almost detected by her husband, who happens to be the producing manager, he passes himself off as Pateux, a celebrated eccentric of the Charlie Chaplin stamp. He is thus forced to undertake all sorts of adventures in the interests of the film, which are complicated by the arrival of Mme. Lomel and the real Pateux. All terminates in a hotel with the accustomed denouement. Rivers and Juliette de Presles are extremely amusing.

The Palace Theatre.

Rather than give the show in an imperfect form the management decided to offer the première of "Hullo, Paris!" on Monday. The full cast consisted of Leon Morton, Jack Hulbert, Ray Kay, Felix Ford, Jean Castener, Denier Warren, D. Cation, Regina Flory, Marie Mitchell, Gwendolen Brogden, Lady Cholmondeley, and John Tiller's troupe.

Salle Mariveau.

This hall, to be mainly devoted to pictures, was inaugurated April 15 with a propaganda film, "La Supreme Epopée," a propaganda poem by André Legrand, arranged by H. Lafontaine, with special music by Camille Erlanger. It is a most interesting reel. The first part of the programme consists of a dancing act, and a sort of revue by L. Michet and Dom. Bonnaud, in which Isabelle Fusier appears to advantage.

It is reported the Opera at Marseilles is to be worked on the co-operative plan, with the staff as management. A committee will be chosen from the stage hands, electricians, dressers, etc., to sit on the board of directors, with the accredited manager, who will be subject to the committee's orders.

A new piece entitled "Monsieur Cesarin, écrivain public," by Michael Zamacois, was produced at the Odéon last evening.

THE DRAMA IN AMERICA.

"39 East" Pleases First-nighters—Hardly So "Take It from Me"—"Butterfly" Again—Many Good Things Ahead.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 3.—First-nighters greatly enjoyed Rachel Crother's "39 East" at the Broadhurst on Monday. And "39 East" looks like being in for a run. It is the story of a rich young man who falls in love with a poor (ergo, friendless) chorus lady inhabitant of a boarding-house. Gossip—you know what boarding-houses are!—nearly upsets their little affair; but in the end our young man gives proof of his honourable intentions, and everybody seems satisfied. The play provides some amusing pictures of "pension" life as Miss Crothers sees it (the title indicates the class of "pension"), especially in the first act, where they all have breakfast.

Mr. Henry Hull gave as excellent a reading as possible of a part (the hero's) that the authoress does not seem to have made too distinct; Miss Alison Skipworth made a good landlady; and Miss Lucia Moore was "great" as an elderly but coquettish boarder from "down South." The naive heroine's part is unconvincingly written. It is artificial—not unlike the whole play, all said and done. However, "39 East" pleased the public, and that, in our day, is all that matters.

Tradition.

Hardly so successful was "Take It From Me," a musical play seen at the 44th Street on the same evening. It has a strange mixture of ingredients, none of which can be said to come out of "cook's latest stock." There is the traditional young bankrupt inheriting the traditional fortune at the traditional moment, with a traditional condition in a traditional uncle's traditional will. The condition in this case is that the youth shall successfully manage a "department store." He reasonably so manages, but in the doing is jilted by a haughty fiancée, and finds consolation in his demure private secretary. "Tanglefoot" and "Cosy Little Home" are the best musical numbers; while of the company we prefer Miss Michelena and Miss Hill (two sub-plot perpetrators) and the dancing Gardiners.

The Metropolitan Opera.

"Madame Butterfly" was beautifully given at the Metropolitan Opera House last night. Miss Farrar in the title-rôle, Mr. Lazaro as Pinkerton, and Mr. Scotti, Sharpless, were all in excellent voice. It was a special delight to hear the first-named in what is undoubtedly one of her most successful parts.

Forecast.

Monday will see the production of Zoe Atkins' comedy, "Papa," at the Little; Tuesday the first performance of "Come Along," a musical play, by Bide Dudley and John L. Nelson, at the Nora Bayes; while on Wednesday, the 9th, the Barrymores and Maude Hanaford open at the Plymouth in "The Jest," from the Italian of Sem Benelli.

On Saturday week, and for four Saturdays following, the Neighbourhood Players promise a "triple bill" of new one-act comedies, "The Eternal Megalosaurus" (Justine Lewis), "The Noose" (Tracy Mygatt), and "Everybody's Husband" (Gilbert Cannan).

April 22 sees Whitford Kane's comedy of Irish life, "Dark Rosaleen," at the Belasco, with a cast that includes Eileen Huban, Dodson Mitchell, John Daly Murphy, Robert Cummings, P. J. Kelly, Beryl Mercer, and Jane Ross.

Productions to which no dates have yet been assigned are those of "It's Up to You," a musical comedy, by Arthur Delamater and William Peters; "Propinquity," an American comedy, by George Parker (Ida Waterman, Saxon Kling, and Harold West are in the cast, and I am told that a provincial "try out" will be given in a week or two); "Oh, Peggy, Behave!" a play by Owen Davies, featuring Willette Kershaw; "Among the Girls," Raymond Hubbell, R. C. Megrue; and the late Henry Blossom's musical production—"The Lady in Red," an Aunt Caldwell-Robert Winterburg operetta; and "Through the Ages," by Guy Bolton and George Middleton.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

GOOD FRIDAY CONCERTS.

N.S.L. AT THE ALHAMBRA.

No doubt purely by chance Ireland predominated at the N.S.L. concert, which attracted a full house last Sunday, for no fewer than four of the performers were of Hibernian origin. First and foremost we had Major J. Mackenzie Rogan, M.V.O., conducting the Coldstream Guards' Band, and, in his capacity of composer, evincing a preference for his native melodies, three of which figured in his Grand Patriotic Fantasia, "Festival of Empire." Encored, his splendid band played a Scottish Potpourri. Foulds' Keltic Suite is a fine instance of modern British composition, and was received with marked favour.

Miss Elizabeth Hyde, the Dublin soprano, now a Londoner, sang "The Waltz Song" from Edward German's "Tom Jones" with fluency and finish. Recalled, she rendered Haydn Wood's "I Wonder if Love is a Dream" in praiseworthy fashion, showing considerable skill in her employment of the *mezza voce*.

Mr. Jerome Murphy, always racy, is developing into a *diseur*. With "The Girl from Mayo," G. F. Vincent's rhythmical setting of P. J. O'Reilly's whimsical poem, and Stanford's arrangement of that favourite folksong, "Molly Brannagan," he was completely at home, and entertained his audience from first to last.

"The Flower Song" from "Carmen," like influenza, has become highly contagious this season. All tenors seem to be singing it, and Mr. Alfred O'Shea's interpretation, in Italian, is one of the very best things one has heard recently in London concert-rooms, for it is instinct with poetry, subtlety, and dramatic feeling. For an encore he gave the favourite ballad "Macushla." Other vocalists included Miss Elsie Cochrane, a *coloratura* soprano who made the most of Verdi's "Ah! fors é lui" from "Traviata," Miss Thelma Petersen, Mr. Arthur Argent, and Mr. Kennedy Arundel, whose rendition of "Maire, My Girl" compelled him to sing Graham Peel's new song, "To-morrow," by way of recall.

Mr. Selwyn Driver, and Mr. Davy Burnaby ("Shakespeare Snapshotted"), alone and with Mr. Tony Castle, supplied gaiety and amusement, and Miss Constance Collier received a warm welcome for her recitations of poems by Adelaide Proctor and Julia Ward Howe.

CENTRAL HALL, WESTMINSTER.

Thoroughly in keeping with the day was the programme submitted by Mr. J. A. Meale, F.R.C.O., the able director of these concerts, to an overflowing and appreciative audience. The choral singing was undertaken by the Central Hall Choir, conducted by Mr. Meale, who explained that, owing to the holidays, his forces were not at full strength.

None the less they acquitted themselves with credit in R. G. Thompson's sacred part-song, "The Watchman," a somewhat sombre example of devotional composition, and "The King of Love My Shepherd Is," being an unfamiliar and effective setting of the famous hymn by the same composer. Their last effort was Cliffe-Forrester's "Softly the Silent Night," which was adequately rendered. One of the choristers, Miss Elsie Pelling, has a pleasant soprano voice, and sang Lawrence Hope's "When I Survey the Wondrous Cross" with refinement and sympathy. Handel's sonorous "Ombra mai fu" was delivered by Miss Winifred Leveritt, a new contralto, and received an encore.

By far the best singing of the evening was that of Mr. Madoc Davies, the North Welsh baritone, whose admirable interpretation of Arthur Meale's "After" (accompanied by the composer) elicited an insistent recall. In his encore—Frank Bridges' arrangement of a grand old sixteenth-century carol entitled "An Easter Hymn"—Mr. Davies brought out all the ecstasy of the poem.

Mr. Henry Turnpenney, a robust tenor, scored well with Mr. Meale's "God's Bright Morning," another happy example of sacred song; Mr. Cyril Lidington recited, perhaps a shade too artificially, pieces by Rev. S. Baring-Gould and Tennyson's "Ring Out, Wild Bells," from "In Memoriam"; he gave greater satisfaction in a humorous war-sketch, where his dialect was never at fault.

Instrumental variety was furnished by Miss Margaret Holloway, a violinist of great talent, who played two dainty solos by Kreisler, viz., "Caprice Viennoise," which resembles a barcarolle, and "Liebesfreud," and later the Schubert-Wilhelmi "Ave Maria," wherein she displayed a fine "singing" tone.

Mr. J. A. Meale, in excellent form, at the organ, played Guilmant's "March on a Theme of Handel," with one phrase in it so insistently reminiscent of "The Vicar of Bray." For his first recall he gave us Lemare's popular "Andante," and for the second a "Spring Song" by Alfred Hollins—a charming trifle this, and rendered by the organist with the requisite delicacy. Finally, musical feminists should be proud of Miss Evelyn Hardy, who favours the cornet, and rendered "The Lost Chord" and Arditi's "Il Bacio" with ease and dexterity.

THE PALLADIUM.

On Good Friday afternoon a disappointment awaited the huge audience who came to listen to their favourite contralto. Mme. Clara Butt sent a message by her husband, Mr. Kennerley Rumford, expressing the prima donna's regrets that a severe attack of influenza had prevented her appearance. We, however, had the consolation of listening to M. Vladimir de Pachmann, the famous Polish pianist, who was in his happiest mood with his favourite Chopin and pieces by Mendelssohn and Liszt. The other instrumentalist of the afternoon was Melsa, a young violinist whose powers are rapidly maturing. In Beethoven's Romance in G one remarked the accuracy of his double-stopping, and the beauty of his tone-colour, which was accentuated in the short unaccompanied passage in that piece. In Wienawski's Polonaise in D, rather a tiring example of virtuosity, he proved himself a master of what might be termed pyrotechnique. Later on he was heard in Schubert's noble "Ave Maria" and Sarasate's "Zapateado." Mr. Kennerley Rumford, who received an ovation, struck the right note by his reverent interpretation of Gounod's devotional "There is a Green Hill," and by way of supplement sang Maude Valerie White's "When the Swallows Homeward Fly." Schumann's "The Two Grenadiers," delivered in English, seldom fails to appeal, and Mr. Rumford was compelled to give another item, that fine old Irish folk-song, "The Gentle Maiden." Oratorio was represented by Miss Rosina Buckman, who charmed with Mendelssohn's "Hear ye, Israel" ("Elijah"), "The Lamb," and "Spring." Miss Constance Collier was encored for a dramatic rendering of Adelaide Proctor's "The Story of a Faithful Soul," and in response chose a few verses from Julia Ward Howe's "American Battle Hymn of the Republic."

GRAND, CROYDON.

There was a capacity audience on Good Friday evening at the Grand Theatre, Croydon. Miss Ruth Vincent, who was in excellent voice, sang first "Il Bacio," followed by Eric Coates' "The Fairy Tales of Ireland" and "Coming Thro' the Rye," and a further encore number. Miss Lilian Braithwaite delighted all in two of Kipling's monologues, "The 1,000th Man" and "The Glory of the Garden," giving as encores "As His Mother Used to Do" and Mr. Hillaire Belloc's "The Story of Jim." Mr. F. Howard Gritten, who possesses a light baritone voice of rare quality and expression, sang "The Blind Ploughman" and "Parted," and, as an encore, "Tommy Lad." Miss Phyllis Allan's violin playing proved most attractive, and Mr. Frederick T. Townsend's tenor voice was heard to advantage in "The Arrow and the Song" and Gounod's "Lend Me Your Aid." Mr. Ivoe Reece Carreck's rich baritone did well in "The Slave's Dream" and "Nirvana," and Miss Gertrude Peppercorn's pianoforte solos were loudly applauded. Mr. Bruce Daer, a fine tenor, sang "Love is Mine" and "Imitation" and Miss Thelma Petersen, a charming soprano, gave "A Prayer in Absence" and "A Garden of Happiness." Mr. Sam Walsh was very entertaining "at the piano," Mr. Roy Peverett's 'cello solos were very popular, and Mr. C. Powell Eastbury and Miss Marjorie Bower gave a pot-pourri act, including pianoforte and violin selections, some rag-time, and patter. Mr. Herbert Cooke accompanied, and the Grand Theatre orchestra, under the baton of Mr. H. J. Nation, did valuable service. Mr. Victor Marmont and Mr. Cyril Royce, who arranged the concert, and Mr. W. J. White, the Grand's acting manager, are to be congratulated on the success of the concert.

A DRAMATIC RECITAL.

Most valuable of all natural gifts to a dramatic artist is a beautiful voice. Anne Beaufort's, who gave a recital at Æolian Hall on Tuesday, is very beautiful indeed, strong and rich, and deep-toned, and with many lights and shades in it. And she has, besides, qualities of heart and brain that teach her to use it as it should be used, to touch the hearts and stir the imagination of others. Nothing seems to come amiss to her in the range of human emotion. She turns from Cammaerts' "Carillon" after sounding the depths of its passion and agony with a power that grips, to set you smiling broadly at the Metropolitan experiences of a certain Aunt Jane, who has not forgotten to bring the richest of dialects "up" with her from Lancashire. And in all she does a just and delicate sense of measure enables her to secure the fullest effects aimed at, while keeping her always this side of exaggeration. Her gestures are few and simple; but in every one, as in every turn of the well-poised head or of the fine eyes, there is meaning and expression. An imitation of Mrs. Patrick Campbell in the "Second Mr. Tanqueray" was ludicrously like, and the ironic humour of John Davidson's "Mon Ami" was delightful. But, good though these were, perhaps the serious and tragic things were better still. Here the voice found its scope. To Tennyson's "The Sisters," and to Neil Lyon's tender, moving poem, "The Drum," the listeners brought the most flattering tribute of all—the tribute of deepest silence.

The pleasure of an interesting afternoon was enhanced by Mr. Ivor Foster's singing of a number of songs by modern English composers.

TRINITY COLLEGE OF MUSIC.

The recent competition for scholarships in the Trinity College of Music has resulted as follows:—

Elected for one year with possible renewal:—

Harry Alexander, trumpet; Francis Gordon Britton, pianoforte; William Lovelock, organ; Dorothy Massey, violin; Julius Rosenthal, violin; Francis Charles Russell Sealey, pianoforte; Gilbert Simpson, singing; Ethel Snape, singing; Joseph Henry Stambery, violin; Beatrice Tiltman, singing; and Norah S. Williams, pianoforte

Orchestral Scholarships for one term, ending July:—

Henry Elston, bassoon; Harry Hazel, clarinet; John McCarthy, oboe; John Orchard, horn; Henry Pipe, clarinet; and Hector Sutherland, trumpet.

Cardinal Mercier's Fund.

A grand concert, in aid of Cardinal Mercier's Fund for Destitute Belgian Children, is to be held at the Strand Theatre, Aldwych, on Sunday evening, May 11, organised by Mr. John McCarthy. The use of the house will be granted free of charge by Messrs. Geo. Grossmith and Ed. Laurillard. The list of artists who will appear includes Miss Mary Anderson, Miss Gina Palerme, Mde. Alice Delysia, Thos. Gregan (principal bass of Sir T. Beecham's Opera Co.). Miss José Collins, Miss Elsie Janis, Mr. Nelson Keys, Mr. Harry Barrett, Mr. Jerome Murphy, Miss Rene Kelly, Viscountess Drumlanrig, Miss Margaret Bannerman, Thomas Amourgis, and others. Mr. J. Hassall will draw a series of cartoons, which will be sold by public auction.

Albert Coates' Russian Experiences.

The appearance of Mr. Albert Coates, the famous conductor from the Imperial Opera House, Petrograd, to conduct an orchestral concert at the Queen's Hall on the afternoon of Tuesday, April 29, will be one of the events of the year. The full London Symphony Orchestra of 100 has been engaged.

Mr. Albert Coates was in charge of the Imperial Opera House when the Russian Revolution took place, and passed through some terrible times. His repeated requests to the Soviets for permission to depart was met by the reply that he was too necessary at the Opera House to be allowed to leave the country. He recently managed to get to Finland, and is due in London this week from Stockholm.

THE CONCERT WORLD.

CONCERT PARTIES AND ENTERTAINERS' WANTS.

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TRINITY COLLEGE OF MUSIC. (Inst. 1872.)
President: The Rt. Hon. the Earl of Shaftesbury. Chairman of Board: Sir Frederick Bridge, C.V.O., M.A., Mus.D. Director of Studies: C. W. Pearce, Mus.D. Director of Examinations: E. F. Horner, Mus.D. The College is open to students of all degrees of proficiency in Music, including beginners, who may enter at any time and for any number of subjects. All modern systems of Instrumental Technique and of Vocal Training are taught, also Elocution, &c. April 28, Summer Term begins. April 30, Inaugural address by Sir Frederic Cowen, Mus.D. Particulars of the Teaching Department, scholarship Regulations, and the Syllabuses of the Higher and Local Examinations, on application. C. N. H. Rodwell, *Secretary*, Mandeville-place, Manchester-square, London, W. 1.

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The Buxton Gardens Co.'s concert halls, etc., have undergone the usual spring cleaning, and on Good Friday evening a fully attended concert was given, Miss Norah M. Ward proving a most capable soprano vocalist. Mr. G. F. Burgiss conducted. The Good Friday music from "Parsifal" was very nicely given by the orchestra.

Miss Ethel Midgley's (Manchester) trio concert party appeared at Buxton Gardens on Saturday afternoon before a most appreciative audience. Artists: Miss Ethel Midgley, pianist; Mr. J. S. Bridge, violinist; Mr. Walter Hatton, 'cellist. Selections were admirably described from the works of Tschaikowski, Saint-Saëns, Chopin, Boccherini, and Arensky. Miss Midgley gave on the piano Chopin's Nocturne in F sharp and Scherzo in C sharp major—quite a musical education. Mr. Hatton is a 'cellist of undoubted ability, and retains a lovely tone throughout. Mr. J. S. Bridge excelled in Saint-Saëns' "Introduction and Rondo." Both artists were recalled and conceded extras.

The opening popular concert of the season at Buxton was given on Saturday evening, 19th inst., Miss Norah M. Ward vocalist. There was a full house, and many encores. On Sunday evening Mr. Frederick Carlton was the vocalist. There was also a concert on Easter Monday evening.

The Guildford Paddock Garden Pavilion, the picturesque river-side rendezvous, re-opened on Saturday last to a bumper house. The bill of fare was provided by "The Skyscrapers," a brilliant crowd of vaudeville entertainers. Leslie Burgiss, who holds the reins for Messrs. Gane and Morley, was all smiles. "The Rhapsodies" are due here on Monday next.

Our Paris correspondent states that it is reported that Richard Strauss will produce a satirical musical comedy in December at the Opera, Vienna, to be entitled "The Profiteer's Mirror." It will be a criticism on German music publishers.

The opera season at Monte Carlo is now in full swing, under the direction of Raoul Gunsbourg, who has promised several novelties: "La Jeune Fille de l'Y.M.C.A.," by Gordon; "Nausisca," by René Fauchois, music by Reynaldo Hahn; Molière's "Amphytrion," with music by Le Rey; "Le Mufti" of P. Millet, music by Claude Terrasse; "Masques et Bergamasques," by Fauchois, music by Gabriel Fauré; and an eighteenth-century work by an unknown author; "Le Cadi," with a revival of Marchetti's musical version of "Ruy Blas."

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CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, a brilliant Accompanist for Thursday, and a high-class Instrumentalist. A. A. LEVEY, 63, Rosebery-sq., E.C. 1.

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MINEHEAD URBAN DISTRICT COUNCIL.

OPEN-AIR ENTERTAINMENTS.

WANTED OFFERS for the privilege of giving Instrumental and Vocal Entertainments (to comprise at least four instrumentalists, excluding pianist) during the coming season from a site on the Sea Front, Minehead. Offerers prepared to provide specially high-class form of Entertainment will receive special conside ation.

Particulars and conditions of the licence may be obtained upon application to me.

Sealed tenders, endorsed "Entertainments" stating amount offered and nature of Entertainment, must be sent to my office not later than Wednesday, 30th April, 1919.

The Council do not bind themselves to accept any offer.

By order,
L. C. WEBBER-INCLEDON,
Clerk.

A DORCHESTER CONCERT.

The Corn Exchange at Dorchester, scene of many a Hardy "première," was packed on Tuesday, when Miss Vera Stevens, a medallist of the R.A.M., gave two splendid concerts. Miss Stevens, a young pianist of exceptional promise, whom we pleasantly remember hearing in London at a Studio Club "cabaret" some time ago, was on this occasion most ably supported by Miss Adah Rogalsky, soprano; Miss Phyllis Blaine, A.R.A.M., elocutionist; Miss Dorothy Gledhill, L.R.A.M., violin; Mr. Henry Woodward, baritone; and Capt. Dudley Grove, entertainer.

THE WALTZ OF THE SEASON.

Real finds are rare, but in Walter R. Collins we have one who is undoubtedly going to stay. He is the composer of "Oriental Memories," a delightful "Hesitation" waltz, published by Ascherberg's, which is being featured successfully at all the London society balls and is now being freely programmed at all the fashionable dances in town. It is, in fact, proving the hit of the season.

Mr. Collins was born in Liverpool in 1891; was solo-playing in the North at eight years of age; started his studies at the Royal Academy at nine, and was so successful there that at the early age of 15 he secured a three-years' scholarship for Leipzig. He refused this, however, on account of his conviction that English music and teaching would prove equal to any Continental training, and to his credit it must be said that in his particular case his theory proved correct in practice.

Mr. Collins is the composer of many successful revues, amongst those still performed being "Buds and Blossoms" and "Lily of the Valley." He composed the incidental music to the recent London production of "Twelfth Night" at the Court Theatre, and has also to his credit more serious works in chamber music, suites and ballets.

CONCERT PARTIES TOURING.

Air Belles.—April 21, Lowestoft.
Chums.—April 21, Vic. Pav., Ilfracombe.
Comedy Cadets. — April 21, Pier, New Brighton.
Frills and Flounces.—April 21, Arcadian Pav., Leeds.
Frivolities.—April 21, Empire, Moorthorpe, Yorks.
Gay Condoliers.—April 21, W.G., Ramsgate.
Gay Gordons.—April 21, Pal., Dartford.
Glad Pilots.—April 21, Hip., Bedminster.
Jesters and Bel'(e)s.—April 21, Pier Pav., Hunstanton.
Les Mascotes.—April 21, Empire, Wareham.
Live Wires.—April 21, Institute, Swansea.
Nobodies.—April 21, R., Macclesfield.
Qualities.—April 21, Pier, Sandown; 28, Pier, Newport, I.O.W.
Quixotes.—April 21, Arcadia, Llandudno.
Royal Scarlets.—April 21, Tottenham Palace.
Seven Mountebanks.—April 21, Leas Pav., Folkestone.
Skyscrapers.—April 21, Paddock Gardens, Guildford.
Topics.—April 21, Pav., Hoylake; 28, Pav., Rhyl.
Vaudevilles.—April 21, Bramshott.
Whiz Bangs.—April 21, Empire, Redcar.
Ye Merriens. — April 21, Aquarium, Brighton.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE. — P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson. —Opening of summer vaudeville season, under the direction of Tivoli (Aberdeen), Ltd.—Scottish Revues present twice nightly, "Bobo," including Ida Crispi, Charlie Bell, and Will Fyffe.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Geo. Neill.—The Great Jazz Seven, featuring the Jazz Band; Gilbert Lees and company in Scottish comedy sketch, "A Sabbath Weel Spent"; Neville and Gray, entertainers; and pictures.

Boors, The Chemists, 141, Union-street.

ABERYSTWYTH.

ROYAL PIER PAVILION. — L. & M., Mr. J. F. Younge.—The Gems, in a variety programme.

COLISEUM.—R. M., Mr. Jenkin Humphreys.—Mr. Albert Chevalier, in "My Old Dutch."

SYLVAN PALACE.—R. M., Lieut. R. A. Bowman.—Mr. Edgar Ryan presents The Maximums, a sextette of variety artists.

Boors, The Chemists, 1-2, The Arcade, Terrace-road.

ACCRINGTON.

GRAND.—P., Victory Theatres, Ltd.; R. M., Mr. Fred W. Green.—Mr. H. Ray's latest musical comedy revue, "That's the Stuff to Give 'Em," is the attraction here, with Mr. Cyril Dunn in the leading comedy part.

NEW HIPPODROME.—G. M., Mr. L. Connor.—The musical comedy revue, "All Over the Shop," is being presented here.

Boors, The Chemists, 89-91, Blackburn-road.

ASHTON-UNDER-LYNE.

THEATRE ROYAL. — P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, Junr.—"Don't Crush," produced by Mr. Syd Dooley's company.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Cora Youngblood Corson's Instrumentalists, Tony Harris, Jack Stocks, Winfields and Jock. Foley and Walker. H. O. Borie, Adkins and company, and H. O. Wills.

PICTURE PAVILION. — P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Geo. R. Coates. —Percy and Lindo Korah, in vocal and dancing act, and pictures.

Boors, The Chemists, 140, Old-square.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mrs. Geo. Munro.—Frederick Lloyd's company in "The Country Girl," is proving a capital entertainment for the holiday crowds here.

PALACE.—D., Mr. W. S. Pearce.—Ernest Krake and Co., in their screaming comedy act, "The Electric Tramcar Conductor," head the Easter bill here. Others are Frances Kinders, vocalist and dancer; Monica Daly and Frank Marr, comedy duo; Stacey and Tinney, comedians; the Mozelles, with songs and dances; Julien Vedey, the Anglo-French comedian

PUMP ROOM. — D., Mr. John Hatton; M. D., Mr. G. B. Robinson.—On Easter Monday, Phyllis Lett, the famous contralto, was the vocalist. Last night a Bal Masque proved a big attraction. To-day a Children's Ball is to take place. To-morrow "Elijah," with Fraser Gange as the Prophet, is to be given; and on Saturday Hamilton Harty is to conduct and K. Ronay, violinist, to play solos.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. P. Leonard. — Mr. Ernest Vaughan presents Mrs. F. G. Kimberley's spy play, "A Spy in the Ranks."

BIRKENHEAD.

THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Mr. Keith Kenneth's company, in "Baby Mine," and the cast includes Miss Betty Fairfair, Messrs. Wylie Thompson, Bert Rhodes, John Blake, Charles Armstrong, Winnington Tree, Mesdames Claudia Guillott, Emily Glover, Mabel Parsons, and Mary Gardiner. "Between the Soup and the Savoury" is the curtain raiser.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating.—Miss Maidie Scott, Talbot O'Farrell, Wal Langtry, Tom D. Newell, Hector and Lolletta, Granville, the Elfin Trio, George Eames, and Brown's Royal Bioscope.

HIPPODROME. — Sole L. & M., Mr D. J. Clarke; A. M., Mr. Chas. Eastwood Harry Goodson presents the musical burlesque, "Jolly Times." Mr Jos Alexandre enacts the principal rôle. Varieties include Jack Byrne and Glory Devon and Gilda Gordon, duettists.

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar. —A packed house accorded a hearty welcome to Mr. Seymour Hicks and company on Monday evening in "Sleeping Partners."

Boors, The Chemists, 20, Southbourne-grove; 302, Holdenhurst-road; 80, Poole-road, Westbourne; 76 and 78, O'd Christchurch-road; 108, Commercial-road.

BRISTOL.

PRINCE'S. — Licensee, Mrs. James Macready Chute; M. D., Mrs. Chute and Mr. John Hart; R. M. & T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute.—The Easter attraction here is successful comedy, "The Man from Toronto." Company includes Clive Currie, Antony Holles, W. Boyd Davis, Mabel Younge, Lila Maravan, Margaret Marshall, Aida Hall, Wynne Bronte, and Nancy Lovat.

THEATRE ROYAL.—R. M., Mr. Alfred H. Hook; Mus. D., Mr. Malcolm W. Young. —Here the holiday attraction is Eva Elwes' interesting drama, "His Mother's Rosary," produced by Hamilton Baines.

HIPPODROME.—M. D., Mr. Oswald Stoll; R. M., Mr. S. Fortescue Harrison. Asst. M., Mr. Edward Fryer.—The artists engaged for the holidays here include Ernie Mayne, "The Simple One"; the English Ballet, in repertoire of dances and ballets; Niblo and Doris, in a special mixture of comedy; Nicol and Martin, trick cyclists; Vera Caine, in her original sporting speciality; Pattie Loftus, comedienne and dancer; Neil Gow, Scotch comedian; and the O'Gorman Brothers, comedians. The performance concludes with "News Headlines" illustrated by cinematographs.

EMPIRE.—L. & M., Mr. Sid Macaire; Asst. M., Mr. Frank Riego.—Mr. W. Felton is presenting his successful revue, "All Clear," as the Easter attraction here. Variety turns in the programme include The Hott Quartette of vocalists and instrumentalists; Parker Knight, comedian; Lottie Atherton, upside-down dancer; and Kenway and Green, comedy musicians. The Topical Budget concludes.

Boors, The Chemists, 9-10, Wine-street.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings. — This week (except Friday), "A Little Bit of Fluff."

HIPPODROME.—L. & M., Mr. Allan Milton.—This week: The Veldans, entertainers; Daisy Dorraine and her cute kid; pictures, &c.

PICTURE HOUSE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor.—Continuous exhibitions daily.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE. — M., Mr. W. B Redfern, J.P., D.L.; A. M., Mr. P. H. Adams.—A crowded house, every available seat occupied, an enthusiastic Bank Holiday audience, on Monday, welcomed the performance of "Roxana," produced by Douglas Gordon, and presented by Murray King and Clark's own company. Mr. Farren Soutar plays the part of Duke of Moreland, and Miss Gwen Richardson that of Roxana Clayton, and both do excellently. Miss Barbara Hannay as Betty Jackson also keeps the audience thoroughly entertained.

PLAYHOUSE.—M., Mr. W. C. Gibbs.—A. E. Woods, ventriloquist; and pictures.

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CARDIFF.

NEW THEATRE.—Sole P. and M., Mr. Robert Redford.—Miss Marie Löhr's principal company present this week "Nurse Benson."

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison.—Grock and Partner, Max Darewski, Jack Pleasants, Johnson Clark, Dalmere's Table Circus, Ida Barr, Paul Gordon, and Joseph Cheetham.

Boors, The Chemists, 35, Queen-street; 31, Albany-road.

CASTLEFORD.

NEW ROYAL. — P., Chas. Gadsby & Sons; L., Chas. Gadsby; B. M., Cr. Hy. Masterman, J.P.—Mr. Ernest E. Norris and company are here with "Brother Officers" and "John Barrett, Millionaire."

QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—The Carlton Trio, Fred Keeton, Tommy and Jack, Fitz-Allen, Flo and Rita, Olivette and Royal Kondo.

CHESTER.

ROYALTY.—R. M., Mr. H. Norcott.—Fred Karno presents his latest production, "Kill or Kure," supported by a strong variety company.

Boors, The Chemists, 28, Eastgate-row and 24, Eastgate-st.

CROYDON.

GRAND.—L. and M., Mr. Cyril Royce; A. M., Mr. W. J. White. — Mr. Bromley Challoner's company in "When Knights Were Bold."

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay.—Lew Lake presents Miss Dorothy Mullord and company in "For Services Rendered."

Boors, The Chemists, 38, George-street; 42, 44, North End.

DARWEN.

HIPPODROME, LTD. — P., Messrs. E. & A. Shorrock.—Mathew H. Glenville's company in "Daddy's Girl."

Boors, The Chemists, 10, Market-street.

DEVONPORT.

HIPPODROME.—M., Mr. G. E. Prance; A. M., Mr. W. Harper.—Ben Albert, the popular comedian, is at the top of the bill; Hart and O'Brian, the eccentric contralto and the Canadian Johnny; Francini and Elsie Olloms, in a clever juggling and musical entertainment; the Mafuziang Manchu, Chinese wonders, with some amazing tricks; Penrose and Whitlock, in their gramaphone novelties; and Wynne and Webster, modern entertainers; and Nancy Davis, comedienne, complete a fine programme.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith.—John Wyndham's No. 1 company present the musical comedy, "Telling the Tale."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett. — Horace Jones and Mollie Clare, in a pot-pourri act; Billy Rhodes, burlesque comedian; Barto, cyclist equilibristic act in mid-air; Jean Alexandre, in songs and imitations; The Four Its, in songs and dances; Bobbie Thornton and a bag of tricks; Omega Trio, sensational novelty equilibrists.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. Harry Ray and Miss Lillie Calden present "The Bluff Boys."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Terence Byron and C. H. Stanley present comedy sketch, "The New Slavey"; The Four Nibs, boneless wonders; Martyn Herbert, actor entertainer; Lowdini, ragged violinist and pianist; Spence and Jocelyn, in their latest creation, "The Japanese Fox Trot."

Boors, The Chemists, 71, Frenchgate.

DOUGLAS, ISLE OF MAN.

GRAND.—Sole Owner, Mr. Fred Buxton. —After nearly five years the Grand Theatre, newly decorated, reseated, and upholstered at the cost of £2,000, was reopened on Easter Monday, under the personal direction of the new proprietor, Mr. Frederick Buxton. The opening attraction was Mr. J. Forbes Knowles' Repertoire Companies, in the popular melodrama, "The Sealed Door," in which this actor appears as Florent Verrier, supported by Messrs. M. Leslie, A. George Fry, Herbert Landeck, Miss Amy Dalby, Miss Florrie Love, and Miss Mary Lovett.

GAIETY.—P., Palace and Derby Castle, Ltd.; M. & Sec., Mr. Charles Fox. — The clever comedy drama, entitled "The K.C.," holds the boards here Easter week, played by Messrs. Jay and Gerrard's company, and including Mr. Max Gerrard in the name-part, supported by Mr. Robert Brasher and Miss Olivia Glynn. The drama is preceded by a smart curtain-raiser, "Leap Year."

Boors, The Chemists, Victoria-street and Duke-street.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M., Mr. P. Howard Sturgess.—Paul Scott's musical comedy revue, "The Millionaire." Cast includes Jack Cardiff, A. Wintle, J. Baker, — Jenkins, and the Misses Una Reynolds, Vera Wightman, Nellie Russell, Gladys Lewis, and the Six Rubies.

KING'S HALL. — M. D., Mr. Harry Day.—Mr. Arthur Davis, at all sessions, and pictures.

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

HER MAJESTY'S.—Licensee and M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; A. M., Mr. H. W. Ramsay.—D. W. Griffiths' picture marvel, "Hearts of the world," is being shown here.

KING'S.—L., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; M., Mr. J. H. Oakden.—Gilday and Fox, in their new comedy, "The Hebrew Specials," head a tip-top bill, which also includes Ray Wallace, the delightful entertainer at the piano; Harry Taft, the popular American storyteller and whistler; Chris Van Bern, comedian; Southwood, with his Pink Lady and a piano; Black and White, musical mystery; and the Pictorial News.

QUEEN'S.—P., Mr. Arthur Henderson.—Appearing here are Gertie Rex, a popular comedienne, and Vesta and Violet, in gems of Scotch comedy. Pictures complete.

MAIN-STREET THEATRE.—P., Mrs. Burke.—Geordie Lackie, a lively Scotch comedian, proves a favourite here. Pictures complete.

Boors, The Chemists, 14, Reform-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland. — The ever-popular D'Oyly Carte Opera Coy. opened a short season here on Monday evening with a performance of "The Yeomen of the Guard."

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton.—Alice Lloyd, the delightful Anglo-American comedienne, tops the bill here. Other excellent turns include E. D. Nicholls and Co. in an amusing comedy farce, "It's Up to You"; Lilian Allen, Billy Housin and Co. in an American comedy act; Tony Black, G. W. Fyvie, Dudley and Walker, and the Original Flying Reas, in their comedy trapeze act.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong.—An excellent variety bill includes Walter McNally, the popular baritone, and Miss Joan Burke, the Irish contralto, in a vocal scena; Harry O'Dempsey, a pleasing tenor; the Three Sisters Colley, clever juvenile entertainers; Two Lees and a piano; Sydney Kelly, David Morris, J. E. Rayburn, and the St. Laurence O'Toole Pipers.

ABBEY THEATRE.—This week a new wonder play, in three acts, by Lady Gregory, entitled "The Dragon," is the attraction here.

QUEEN'S.—M., Mr. C. F. Wright.—Mr. Ira Allen and company of Irish players appear in the Irish drama, "The Famine," by Hubert O'Grady.

TIVOLI.—M., Mr. C. M. Jones.—Topping the bill here is Ed. E. Ford, in "Faces, Fun, and Fable." Other turns include James Edison, the "surly juggler"; the Rodford Sisters, the humpsti-dumpsti girls; Fred Esdale; Ryan and Raymond; the Californian musical wonders; Teddy Lotto, cycling comedian; Bros. Curran, boxing comedians; and Rey Royce.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark.—Messrs. Macdonald and Young's company in "Shanghai."

PIER THEATRE.—M., Mr. H. Owen Taylor.—Messrs. Fred Karno and Leon Vint's company, including Mlle. Iris de Villiers, in "A Week End."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond.—La, Royal's Ponies; Brandon Delmar, assisted by Lola Verrity and company, in magical revue; Signor and Mme. Borelli, duettists; Franco, the man who chalks and talks; George Barry, burlesque comedian; Lily Flexmore, comedienne and dancer; Marie Estelle, comedienne; and pictures.

DEVONSHIRE PARK WINTER GARDEN.—M. and Sec., Mr. E. A. Brown.—Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. William Mac Bean. On Easter Tuesday Miss Constance Collier, supported by a contingent of the Russian Ballet; and on Saturday a recital by Mme. D'Alvarez, operatic contralto, Mr. Harold Samuel, solo pianist, and Mr. F. B. Kiddie, at the piano.

IN THE PAVILION.—"Moonshine."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead & Sons; R. A. M., Mr. Albert Rogers.—Ventom Swift's company present "All Aboard."

Boors, The Chemists, 53, Church-street.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat.—"Bubbly" is being played here by Mr. Ralph Haslam's company. A cast which includes Mr. Edmund Russell, Miss Ivy Tresmond, Miss Kathleen Martyn, Miss Edith Payne, Miss Jessica Bevan, Miss Edith Tolton, Mr. Ernest Sebold, Mr. R. Barrett-Leonard, Mr. James Robin, Mr. W. Ashley Sinclair puts an infinite amount of go and humour into the acting, and Mr. F. Leslie Tolhurst proves himself an able conductor.

THEATRE ROYAL. — P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. H. F. Maltby's plays are always interesting, and "The Rotters," which Mr. Arthur Gibson brings to the Royal this week is no exception to the rule. Mr. Jas. Harcourt, as John Clugston; Miss Minnie Raynor, as Mrs. Clugston; Mr. G. Pearce Wallace, as Percy; Miss Minnie Raymond, as Winnie; Miss Queenie Raymond, as Estelle; and Mr. G. Ravenscroft, as Charles Berry, present their various parts with admirable art, and the comedy receives a hearty reception.

KING'S THEATRE.—P., The King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; A. M., Mr. J. Anthony Henderson; Mus. D., Mr. A. Douglas Willcox.—"Laughing Eyes," a new revue, holds the stage here. The members of Mr. Ernest C. Rolls's company are all excellent comedians, full of animation and humour. Notable performances are given by Miss Jennie Benson, Mr. Dick Tabb, Mr. Fred A. Leslie, and Mr. Tom Drew, and the remaining characters are in excellent hands.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. T. Aynsley Cook.—Fred Karno and Leon Vint's company in "A Week-End," played by A. W. Baskcomb, J. Sebastian Smith, Beatrice Allen, and other members of a strong company; Jack Sterzelly, with his dog "Lucky"; and W. F. Frame, popular as ever, complete.

Boors, The Chemists, 102, Prince's-street.

GAINSBOROUGH.

KING'S.—P., Mr. Arthur Carlton; R. M., Mr. Shelford Walsh.—On Easter Monday and during this week Miss Inez Howard's company in "Seven Days' Leave."

Boors, The Chemists, 30, Market-place.

GREAT YARMOUTH.

THEATRE ROYAL. — L., Mr. W. H. Nightingale. — Hector Munro's musical comedy revue, "Rosebuds," with Arthur Lonville as leading comedian.

REGENT.—G. M., Mr. G. F. Allen.—Harry Gilbert and Co. in "Bill in a Fix"; Frank Pettingell, character actor; Stowe Bros., equilibrists.

HIPPODROME. — B. M., Mr. E. W. Nichols.—Chung Ling Soo, mysteries; Wal and Rosa; Arthur Thomas; Maggie Dugan; Syrett; The Irish Strollers; Buchanan and Scott; and Gold's "John Bull" revue.

BRITANNIA PIER PAVILION.—G. M., Mr. H. Tunbridge.—Frank Blythe's vaudeville company in "Shrapnel."

Boors, The Chemists, 2, Broad-row; Kingstreet; and Theatre Plain.

GREENOCK.

KING'S.—P. & M., Messrs. A. B. & J. Wright.—Mlle. Chevalier and Capt. Riego, Minnie Earle, Harry Brookes, the Millers, Jack Shields, Dewar?, and Ajex and Emily.

Boors, The Chemists, 24, Hamilton-street.

HANLEY.

ROYAL.—M. D., Mr. Charles G. Elphinstone; M., Mr. Frank Powers. — Messrs. Murray King and Charles Clark's company in "The Yellow Ticket."

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer. — Fred Karno's creation, "Moonstruck." — Also appearing are Selwyn, ball-puncher, and George and Ethel Deldee, musical comedy couple.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY. — P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—For the Easter attraction Mr. Alfred Butt is presenting the popular success, "Fair and Warmer," with an excellent company, including Mr. Stanley Cooke.

Boors, The Chemists, 17-19, Robertson-street; 61, George-street.

IPSWICH.

HIPPODROME. — P., Mr. E. H. Bostock.—Randell Jackson and Flora Ashe, in musical comedy; Lily Morris, comedienne; Mervan Sisters, vocalists and acrobats; Harry Bedford, tramp vocalist; Mark Stone and Josie Bradley, in revue for two; Dave Godfrey, humorist and card manipulator; Three Morleys, gymnasts; and Bioscope.

LYCEUM.—P., The Lyceum, Ltd.; L., Mr. E. H. Bostock; M., Miss Edith Parkyn.—Mr. George Dance's company in "The Bing Boys."

Boors, The Chemists, 23, Tavern-street; 52, Westgate-street.

KING'S LYNN.

THEATRE ROYAL.—L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls.—Seymour Hicks presents Stanley Brett in "Cash on Delivery" for the first three nights of the week. For the latter half of the week, Fred Harrison's company will present "Quinneys'," with Edwin Irwin as Joe.

Boors, The Chemists, 43-44, High-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King.—A crowded holiday audience gave a splendid reception to "Going Up," presented by Messrs. Macdonald and Young's principal company, who are here on a first visit with this delightful musical comedy. Miss Dorothy Hersee is a conspicuous success as Grace Douglas, as is also Mr. Claude Cameron as Robert Street.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. F. Warwick.—The new play, "Somebody's Wife," presented by Mr. E. Hill-Mitchelson's excellent company, provides a popular holiday attraction at this old drama house. Miss Violet Carlyle plays the part of Nancy Ware, and is supported by Messrs. Fred Edouin, Cyril Harrison, J. O. Cuthbertson, E. Hill-Mitchelson, Ted Mooney, and the Misses Tina Langlois and Irene Aitchinson. Mr. E. Hill-Mitchelson is to open an 18 weeks' season at this theatre on August 4.

PALACE THEATRE, LTD.—M. D., Mr. Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—Packed houses are highly delighted with a good all-round entertainment here, provided by Coram and "Jerry," in a ventriloquial scena; Fyne and Hurley, burlesque comedians; Edna Maude, the great child dancer; the Doyces, in a sensational gymnastic display; Oswald Bernard, the Columbian necromancer; Orpheus, in a musical surprise; and Joyce and Shields, presenting a dancing divertissement. Pictures complete.

PAVILION.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence. —A change from revue to vaudeville this week, a good "show" being successfully contributed to by the Bros. Bright, equilibristic novelty artists; Jasper and Vernon, in their Jazzerino stunt; the Three Dorices Girls, in a vocal scena; Stirling, with his miniature music hall; Rosie Myers, vocal comedienne; Charlie, the rambling violinist; and Harry Hasto, burlesque comedian. Special show of pictures are also screened.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LEITH.

ALHAMBRA THEATRE OF VARIETIES.—G. M., Mr. Henry Lees; A. M., Mr. Lawson Steele; Mus. D., Mr. Joseph Smith. —"Hullo! Bubbles," played by Miss Lola Charm, Fred Richards, Chorley and Connor, and an excellent company; Peggy Meikle and Jack Coren complete.

Boors, The Chemists, 15, Leith-walk.

LLANDRINDOD WELLS.

GRAND PAVILION.—Owners, Llandrindod Wells Urban District Council; L. & M., Mr. W. Alec Millward.—Monday, Tuesday, and Wednesday, Gordon and Blythe present "The Antagonist"; Thursday, Friday, and Saturday, "The Woman in the Way."

LONDONDERRY.

OPERA HOUSE.—L., Mr. Barney Armstrong.—"Top o' the Morning" was admirably presented by Harry O'Donovan and Tom Warden's company.

LUTON.

PALACE.—The popular holiday attractions are the Six Drummer Girls; Dale and Daly, in tabloid comedy; Martin Henderson, the blind concertina genius; Thirza Fanson, comedy girl; Laddie Dupree, in song, story, and novelty dance; and pictures.

GRAND. — Walter Saltoun and Aimee Grattan-Clyndes present the drama, "Soiled," twice nightly.

Boors, The Chemists, 27, George-street.

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L., Mr. J. C. Imeson; Asst. M., Miss M. Morton.—Mr. George Edwardes' company makes its first appearance in "A Southern Maid."

THEATRE ROYAL.—L. & P., Mr. J. C. Imeson; A. M., Mr. A. Y. Hoskins.—Mr. Andie Caine's company are presenting here the musical production, "Stop it Off."

HIPPODROME.—Sole P., Mr. Thos. Thompson; A. M., Mr. W. S. Gibson.—Messrs. Daly and Healey are appearing in their comedy sketch, "A Comedy of Errors"; the Langley Brothers, equilibrists; and pictures complete the programme.

EMPIRE. — P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer.—The Novelty Minstrels head the programme here, and other excellent variety items are given by Elsie Dare, male impersonator; Les Three Platos, Spanish acrobats; Fred Hutchinson, dame comedian; Famous Four Kemptons, dancers; and Tom Reno, comedian.

Boors, The Chemists, 17, Corporation-road.

NORTHAMPTON.

NEW THEATRE.—M. D., Mr. Walter T. Simmons; M. & Sec., Mr. Percy H. Gallagher.—Gaby Revette, in a series of tableaux vivants of great beauty; Will Taylor, cyclist; Charles Rich, comedian; Fred Milner, impressionist; These Nondescripts, in comedy and music; Jean Fargo, a sweet mezzo-soprano; and Matthew Bolton and Co. in the amusing sketch, "His Rest Day."

EMPIRE.—L., Mr. F. W. Hawkins; M., Mr. S. E. Frank.—Frederick Harvey presents the revue, "A Night Jazz."

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee.—Mr. Sidney Vereker presents Miss L. Bateman and company in "Tainted Goods."

BLACK'S THEATRE.—P. & M., Messrs. Brothers Black; A. M., Mr. J. F. Heslop.—Pauline Travis, male impersonator; The Rascas, in speciality act; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—"Bought and Paid For."

HIPPODROME. — P., Messrs. Bostock and Fitt.—Variety: Joe Boganny, with "Oh, What a Night for the Billposters"; Greta Carson and Laurie Bryan; Jack Warman; Radford and Russell; Gyp and George; Dora Lyric, Pathé's Gazette.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties: Mary Leighton, Sunshine and Shadow.

ELECTRIC CINEMA THEATRE.—M. D., Mr. F. H. Cooper; M., Mr. Will Smith. —Eddy Reed, The Whitbys.

Boors, The Chemists, Brigg-st.; 6, Goat-lane; 22, Magdalen-st.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith.—This house reopened on Easter Monday with Mr. George Edwardes' Company, under the direction of Robert Evett, in "A Southern Maid." The cast includes Lionel Victor, J. C. Piddock, Archie Graham, Robert Needham, Yvonne Phillips, and Marie Hancock.

Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.

PAISLEY THEATRE.—P. & M., Mr. J. H. Savile.—Messrs. Fred W. Warden and K. F. Hooper are presenting the love-problem play, "Five Nights."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. E. S. Court.—The Five Arkwrigh's, in vocal comedy and dancing act; Wallace and Kay, harmonising vocalists; Lynn and Lyndon, in musical act; and pictures.

PETERBOROUGH.

GRAND.—M., Mr. W. H. Mitn. — On Monday, Tuesday, and Wednesday the Haymarket comedy success, "Quinneys'," Thursday, Friday, and Saturday Seymour Hicks presents Stanley Brett in "Cash on Delivery."

HIPPODROME.—M., Mr. F. W. Hawkins.—Mme. Hibbett's Six Ladies in "Summerland"; the Three Acolas, J. P. Linder, Barbara Baye, Rolando Martin, and Norton and Walsh.

Boors, The Chemists, 43, Narrow-street; 15-18, Westgate; 8, Market-place.

PLYMOUTH.

THEATRE ROYAL. — L. & D., Mr. James M. Glover; A. M., Mr. H. E. Jones. —Mr. Robert Courtneidge's company, in the latest musical comedy, "Petticoat Fair," also "The Man in the Street" and "A Little Bit of Fluff."

GRAND.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The stock company appear in the drama, "One Law for Both."

REPERTORY THEATRE.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The repertoire company present the farcical comedy, "Diana of Dobson's."

PALACE.—P. & L., Mr. Thomas Hoyle; M., Mr. Harry Hoyle.—Mr. Fred Karno's company in "Mumming Birds" tops the bill. Violet Lester, vocalist and dancer; Phil Bransby, cockney comedian; Bernard and Irena, in refined musical act; Mark Conway, entertainer; and the Five Wartons, specialists of the spring board.

PORTSMOUTH.

THEATRE ROYAL.—M. D., Mr. Peter Davey.—The Theatre Royal company, which includes Miss Madge McIntosh and Mr. Edmund Willard, have returned for the season. The opening play is "Miss Elizabeth's Prisoner," and Mr. Jackson Wilcox resumes his place as producer.

KING'S THEATRE.—M., Mr. A. R. Hellands.—At the top of the bill are Lake and Barrasford. Also here are The D'Ormonds, novelty cyclists; Renee and Godfrey, juvenile dancers; Chas. Erard, at the piano; Will Gardner, the new style comedian; Nova Cels, shadowgraph silhouettist; The Yamagata Troupe, Japanese wonders; and Madge White, the popular Tom-Tom and her Six Mad Jazzers.

SOUTH PARADE PIER.—M., Mr. F. G. Robson.—At each performance The Zeniths concert party are appearing here this week.

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge. — W. Payne Seddon presents "Eliza Comes to Stay."

REDDITCH.

PALACE. — R. M., Mr. Joseph Baron; Mus. D., Mr. F. A. Head.—Mr. Walter Paskin presents "Lily of the Valley."

Boors, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Wm. Holland.—"The Man from Toronto" is being played here. Miss Flora Grey as Mrs. Calthorpe, and Mr. Alec Forbes as Mr. Priestly, carry off the chief honours.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Terence Byron and Co. in "Simple Simon"; The Three Jees, in wire act; Torry Wilson, vocalist; Major Kit Bleno, rifle and revolver shot; Pansie, Maisie and Little Mae, vocalists; Pharos, magician; Doroswami, violinist and pianist; and pictures.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Ryde and Wynne, acrobatic eccentrics, and the Holles Trio, musicians; and pictures.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; R. M., Mr. Chas. Danton.—A funny vaudeville turn, "Getting Ready for Pantomime," produced by Bob Spender and company; Newrick and Kilburn, singing and dancing comedians; Jack Shires, Yorkshire's representative comedian; Flora and Alberta, in twists and twirls; The Heywoods, in an entertaining vocal and instrumental turn; J. C. Max, vocalist and dancer; and Sparkellas, in a speciality item.

EMPIRE.—P., Mr. J. Steeples; G. M., Mr. J. W. Dickinson; M. D., Mr. T. Andrews.—"Carminetta," produced by E. Lewis Waller and Neville Graham (by arrangement with Chas. B. Cochran) is here interpreted most successfully by an exceptionally well-balanced company, including Leonard Edwards, Edwin Dodds, Cicely Esdaile, Harry Barley, Alice Rene, Nora Lennox, H. C. Morton, and W. A. Reid.

Boors, The Chemists, 19-12, High-street; 8, Bridgegate.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; M., Mr. Harry E. Johnson.—"The Lads of the Village."

HIPPODROME.—P., Hippodrome (St. Helens), Ltd.; L. & M., Mr. J. B. Lloyd.—Miss Alice Craven, Jack Barty, Lily Denville, Orpheus Trio, Tom Franks, Busoni, Aston and Welsh, The Amourgis Duo. Twice nightly.

Boors, The Chemists, 6-8, Ormskirk-street.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Marcus, the Vent.; Vivian Foster, Alec Prince, Ragzard and Brownie, Maurice Charles, Geo. Darwen, the O'Cullens, Bert Elliott, Evelyn and Clayton, Arthur Verno.

ROYAL HIPPO.—P., Messrs. Wm. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Ernest Dottridge presents "My Son Sammy."

SCARBOROUGH.

GRAND OPERA HOUSE.—M. D., Mr. W. Peacock; M., Mr. G. H. Hawkins.—This week, Monday, Tuesday, and Wednesday, the musical comedy, "A Chinese Honeymoon."

Boors, The Chemists, 1, St. Nicholas-st.; and 18, Newborough.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont. —Walter Howard's drama, "Seven Days' Leave," is the attraction here.

THEATR

NEXT WEEK'S CALLS.

MONDAY, APRIL 28, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 19 NOW DUE.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Sisters McDermott.

HAMILTON HIPPODROME (rehearsal, 1).—Leslie Lynn presents "Smiling Faces."

IPSWICH HIPPODROME (rehearsal, 2).—The Bogannys, Carson and Bryan, Dora Lyric, Jack Warman, Gyp and George, Radford and Russell.

NORWICH HIPPODROME (rehearsal, 2).—Walter Bentley presents "Odds On" revue; Ernesto.

NORWICH THEATRE ROYAL.—"A Butterfly on the Wheel."

PAISLEY RINK PALACE (rehearsal, 6).—Ben and Cornell, Orton and Onley, Lyle and Lena.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—Anna Hana, Stearling, Mlle. Laura Novea, Murphy and Mack, Harry Hasto, Three Joy Bells, Bioscope.

CANNOCK HIPPODROME.—"Peaches in Paris."

WEST BROMWICH EMPIRE.—Chung Ling Soo Mysteries, Alfred Jepson, Sisters Austin, Rossini, McKinley, Bioscope.

WEST BROMWICH OLYMPIA—Harry Mears' revue, "How Ripping."

WEST BROMWICH THEATRE ROYAL.—Miss L. Bateman's company, "Tainted Goods."

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—Chas Austin and Company, Coverdale's Dots, Harry Taylor, Harry Blake, Celeste, Elsie Robey, Goodfellow and Gregson.

CAMBERWELL PALACE (rehearsal, 4).—Chas. Morritt, Wilson Hallett, Albert Whelan, The Gravattas, Anna Dorothy, Cissie Lupino, Hilda Nelson, Vasco, Nancy Gibbs.

CLAPHAM GRAND (rehearsal, 4).—Marie Lloyd, G. S. Melvin, Tom E. Hughes, David Poole, Daisy Griff, Garadini, Rennie and Roxburgh, Hanlon Charles Troupe, Mareski, Rae and Rosie Walters.

COLLINS'S MUSIC HALL (rehearsal, 4).—La[illegible] and Barrasford, Nellie Wallace, The Kas[illegible]acs, Niblo and Doris, Mart and Pep, The Cures, W. H. Fox, Anna Martens, Colley and Scott, Bert Lloyd and Co.

CROYDON EMPIRE (rehearsal, 4).—Lew Lake presents "Sons of the Sea."

HAMMERSMITH PALACE (rehearsal, 4).—R. A. Roberts, Daisy Taylor, S. W. Wyndham, Lake and Barrasford, Keen and Arno, Zetta Mor, Harry Bedford, G. S. Melvin, Mervan Girls, The Grumblers.

HOLBORN EMPIRE (rehearsal, 11).—Harry Weldon, T. E. Dunville, Esta Stella, Leslie Elliott, Leslie Stanella and Edgar, Daisy Stratton, Rosie Lloyd, Maud Aston and Co., Harry Herbert, Seven Bramusas.

ILFORD HIPPODROME (rehearsal, 4).—The Poluskis, Morny Cash, Daisy Dormer, W. T. Elwanger and Company, Burr and Hope, George D'Albert, Wish Wynne, Stella Girls, Audrey Knight.

ISLINGTON EMPIRE (rehearsal, 4).—G. H. Elliott, Carlton, Miles Stavordales, Denton's Sunrays, Adam Tomlinson, Sydney Black, Goodfellow and Gregson, The Cycling D'Ormondes, Nina Wood.

KILBURN EMPIRE (rehearsal, 4).—G. H. Elliott, Gertie Gitana, Haig and Novel, Carlton, Harry Herbert, Tom E. Hood, The McNaughtens, Violet Essex, The Meymotts.

LEWISHAM HIPPODROME (rehearsal, 4).—Cromo and Hamilton present "Go As You Please," Herbert Rule, Maisie Ayling, Joan Hay.

PALLADIUM.—Wilkie Bard, Ernie Lotinga and Co., Bransby Williams, Percy Honri, Marie Blanche, Nora Delany, Lilian Byrne, Olloms and Page.

POPLAR HIPPODROME (rehearsal, 4).—Lew Lake presents "The Rib-Nosed Baboon," Duncan and Godfrey, Mollie Butler, Fulgora, Ernie Roma, Zellini, Ada Wise.

PUTNEY HIPPODROME (rehearsal, 4).—Chas. Austin and Company, Farr and Farland, Foster Kershaw, Madge Dalton, Billy Simpson, Alexandre, Hengler Brothers.

SHOREDITCH OLYMPIA (rehearsal, 4).—Percy Honri, The Poluskis, Albert Whelan, Laddie Cliff, Nellie Wallace, George D'Albert, Madge Velma and Raffles, Frank Powell, Katie Hughes, Mary Moran and Company.

WILLESDEN HIPPODROME (rehearsal, 4).—Fred Karno's Company "Three Bites," Farr and Farland, Dainty Doris, Six Crests, Hayman and Lowe, J. and G. Ross.

WOOLWICH HIPPODROME (rehearsal, 4).—Ruth Vincent, Irma Lorraine, Harry Champion, Taylor's Elephants, Sisters Sprightly, Tom Gott, Rene Ralph, Violet Barti, Ben Albert, Marjorie Fulton.

MACNAGHTEN TOUR.

Rehearsal at all halls at 12.

BLACKBURN.—Pictures, Lucy Brennan, Three Curtis's, Bros. Alders, Eddie Walker, Ernest Mitchell, "Carmo."

BRADFORD.—Pictures, Fenner and Roberts, Harry Shiels, Jack Sheridan, Romaine and Dainton, Bert Neilson, Frank Prince, Madge Belmont.

BURNLEY.—Pictures, Arthur Melrose, Haydee's Marionettes, T. B. Davis, Emeric and Ainslie, Busoni, Ellis Riley, Varney and Brett, Teddie Le Roy.

CARLISLE.—Pictures, George Murphy, Nelson and Maynard, La Pia, Harry Brown, Charles Pley, Sara Melita, Elsie Cross.

HALIFAX.—Pictures, Culpitt's Lola and May Trio, De Lilo Sisters, Bandmaster Morris, Donald and Carson, Lune and Shaw.

HUDDERSFIELD.—Pictures, Fred Howarth, Rose Lee Ivy, The Lornells, Riley's Wonders, W. E. Gillin, Saint and Sinner, Cam Magda.

LEICESTER.—Pictures, and company as booked.

SOUTHAMPTON.—"Hi-Diddle-Diddle."

WARRINGTON.—"Frills and Fancies."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Irene Vanbrugh and company, Sam Hilton, Emmelyn Walter, Fred. Curran, Petite Nina and Seals, The Jovers, Osborne and Perryer. (Matinée, Monday, at 2.35.)

BIRMINGHAM GRAND (rehearsal, 1).—"Happy-Go-Lucky."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Effie White, May Locke, Cramby and Adams.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Grock and Partner, Hal Wright, Purcella Bros., Yamagata Troupe, Finlay Dunn, Lawrence Wright Ensemble.

CARDIFF EMPIRE (rehearsal, 1).—"Jack-in-the-Box," Happy Tom Parker, Omega Trio, Wal Langtry.

CARDIFF OLYMPIA (rehearsal, 11).—Artists as booked. "Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and no variety agent has the sole bookings of the former theatre?"

EDINBURGH EMPIRE (rehearsal, 1).—Ella Shields, King and Benson, Carrie Laurie's Juveniles, Rich, Hayes, Manuel Vega, Harry Ford, Frank O'Dell.

FINSBURY PARK EMPIRE (rehearsal, 1).—"Stunts."

GATESHEAD EMPIRE (rehearsal, 12).—Nixon Grey, Hartley Wonders, Olga Morselli, Jack Kellino, Frank Sylvio, Dave Williams, "Glory of the Vindictive."

GLASGOW COLISEUM (rehearsal, 1).—May Moore Duprez, Magini, Arthur Aiston, Harry Claff, Winifred Ward, Morgan and Burke, De Guchi Troupe.

GLASGOW EMPIRE (rehearsal, 11).—"A Week-End," Harry Shirley and May Ransome.

HULL PALACE (rehearsal, 1).—Albert De Courville's sketch, "If," Henry and Edgar, Zaleski, Jack Sterzelly, Paul Gordon, Tom D. Newell, Dolly Elsworthy.

LEEDS EMPIRE (rehearsal, 1).—Two Rascals, Ernest Hastings, Susie Marney, Les Kliicks, Mooney and Holbein, Delson Trio, Brooklyn Comedy Four.

LIVERPOOL EMPIRE (rehearsal, 1).—"On the Wing."

LIVERPOOL OLYMPIA (rehearsal, 1).—Max Darewski, Ben Beyer, Hart and O'Brien, Yelson Trio, Tom E. Finglass.

LONDON HIPPODROME (rehearsal, 11).—"Joy-Bells."

NEWCASTLE EMPIRE (rehearsal, 1).—Gilday and Fox, Pimple, Rinaldo, Cooper and Lait, Margaret Golda Quartette, Jack Patterson, May Sherrard.

NEW CROSS EMPIRE (rehearsal, 1).—"Moonstruck," Laurie Howard, Flora and Bijou, Daisy Wood, Sam Mayo.

NEWPORT EMPIRE (rehearsal, 1).—Carl Hertz, Christine Roy, Herbert Cave, O'Gorman Bros., Johnson Clark, The Villions.

NOTTINGHAM EMPIRE (rehearsal, 1).—"Hotch Potch."

SHEFFIELD EMPIRE (rehearsal, 1).—"Box o' Tricks."

SOUTHSEA KING'S THEATRE (rehearsal, 1,30).—Jack Pleasants, Fred. Russell, Eric Randolph, Fields and Doreen, Florence Yaymen, Damsell and Boy, Sisters Reeve, Yamamoto and Miss Koyoshi.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Charles Withers and company, Harry Harvey, Joe Dixon, Violet Gwynne, Howard and Wyndham, Langley Brothers, Spessell Bros. and Mack.

STRATFORD EMPIRE (rehearsal, 1).—George Mozart, Kramer and Morton, Sam Mayo, Fred. Brezlin, Chas. Norton, Sammy Shields, Fred. Sylvester and company.

SUNDERLAND EMPIRE (rehearsal, 1).—Coram, Jack Lane, Four Clovelly Girls, Charles Mildare, Elfin Trio, Ethel Wynne, Robinson and Macken. (Managing Director, Richard Thornton.) (Artists are requested to bring band parts for full orchestra, including horns and bassoon.)

SWANSEA EMPIRE (rehearsal, 2).—Broughton and Creedon, Penrose and Whitlock, Frank Benson, Kiddy Kennedy, Ida Barr, Dalmere's Table Circus, Royal Bartle Quartette.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Query, Bob Anderson, Lucille Benstead, De Busse, Charles Cohen, Annie Rooney, Jack Cranston.

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—Grogie, Renee and Godfrey, Cruikshank, Joyce and Shields, Estelle Rose, Bioscope.

BRISTOL HIPPODROME (rehearsal, 12.30).—Neil McKay and Partner, Orpheus, Vernon Watson, Maximilian, Marcelle Molray Cole and Rags, Bioscope.

CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—Jock McPherson, Four Swifts, Blaney and Farrar, M'Lita Dolores, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Frank Leo, The Bells, Quaint O's, Joe O'Gorman, Anartos, Queenie Leighton, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Dainty Danes, Nicol and Martin, Charles Windermere and company, Allan Shaw, Edie Veno, Harry Hemsley, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Gaby Revette, Terry Twins, Paula Ruby, Miss Ellis Drake, Benedetti Brothers, Bioscope.

LONDON ALHAMBRA.—Serge Diaghileff's Russian Ballet Season, commencing April 30.

LONDON COLISEUM (rehearsal, 10).—George Graves, Loie Fuller, Harry Tate, Tom Hearn, Noni and Horace, Tom Clare, Mary Leighton, Elise and Foy, Proveani Troupe, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Edna Maude, Willie Rolls, Roxy La Rocca, The Balladmongers, Fyne and Hurley, Holson and Bert, Bioscope.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Wood and Cragg, The Fayre Four, Flying Banvards, Nelson Jackson, Fred. Morris, Fred. Keeton, Violet Levy, Bioscope.

STOLL PICTURE THEATRE (London Opera House).—Pictures and Varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Patti Loftus, Neil Gow, Great and Good, Femina Quartette, Laddie Cliff, Jen Latona, Clifford and Grey, Bioscope.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Gilbert Payne and Co. in "Bingle's Bungle," Daisy Jerome, Gomez Trio, Francis and Alfred, Suther, Flynn and Heynson, Yorke Stuart, Delia Daly, Bioscope.

CHELSEA (rehearsal, 12).—Charley Meteor Trio, Ilott Quartette, Charles Whittle, Frank Foster, Decars and Tomato, Evelyn May, Two Lillies, Rastus and Banks, Bioscope.

EAST HAM (rehearsal, 12).—Harry Burns presents the winners of the "Daily Mirror" Beauty Competition, with Kitty Francis and Co., in "Ambition," Great Como, Dale and O'Malley, Bruce Green, Rene, Enardo Bros., Rosie Reys, Bioscope.

EUSTON (rehearsal, 12).—Eight Welsh Miners, Jay Whidden, Nella Webb, Haley's Juveniles, Harry Lowther and Co. in "It's a Gift," Red, White and Blue Trio, Rollo and Rega, Bioscope.

LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production, "As You Were."

METROPOLITAN (rehearsal, 12.15).—Canadian Military Choir, Kitchen Comedy Four, Brenne and Erard, Holden and Graham, Tubby Stevens and Lady, Alice Holiander, Harry Freeman, Bioscope.

OXFORD (rehearsal, 12).—C. B. Cochran's production, "In the Night Watch."

SOUTH LONDON (rehearsal 12).—Chas. Hutchins presents "The Q's," The Popescus, Jay Whidden, Herbert Winter and Bunny, Farr and Fox, O'Brien and Lady Constance Mori, George Crowther, Bioscope.

TOTTENHAM (rehearsal, 12).—Mlle. Margo, Mrs. Bert Gilbert presents George Carvey and Co. in "Music at Home," Esa Japanese Trio, Those Four Kids, W. H. Brand, Les Artois, Bioscope.

WALTHAMSTOW (rehearsal, 1).—Florrie Forde, Haig Bros. and Ryan, Dorothy Storm, Violet Luddington and Stephen Sorley in "The Order of the Bath," Sharp's Tromboneers, Belton and Osborne, Roy Mex, Larkum Bros., Bioscope.

WATFORD (rehearsal, 1).—Stanley Carlton presents "Love and the Law."

THE VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 12).—The Vindictive, Scotch Kelly, Vanwy Chard, W. V. Robinson, Ruby Roya, Loupe and Ladies, Vera Caine.

BRIGHTON HIPPODROME (rehearsal, 12).—Clarice Mayne and That, G. T. Pattman, Frank Van Hoven, Ernie Mayne, Geo. Schreck, The de Havilands, Dusty Rhodes.

GLASGOW ALHAMBRA (rehearsal, 12).—The Whittakers, Marcelle and Partner, Haidee de Rance, "Any Lady."

LEEDS HIPPODROME (rehearsal, 12).—Two Bobs, Will Collinson, Mazuz and Mazette, Fred. Walmsley, Walker's Juveniles, May and Francis, Frank Le Dent, Gertie Hall.

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Follies of 1919."

MANCHESTER PALACE (rehearsal, 11).—Neil Kenyon, Maidie Scott, Wee Georgie Wood, Hilda Glyder, Tucker, Marvin and Rhyde, Mizuno Family, and company as booked.

MARGATE HIPPODROME (rehearsal, 1).—"90 in the Shade."

NEWCASTLE HIPPODROME (rehearsal, 12.30).—"The Bing Boys on Broadway."

PARIS ALHAMBRA.—Makido Family, Van Dock, Ronez, Campbell and Scott, Biff Girls, Bert Errol, Ray Hartley, Elida Morris, Rameses.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Petticoat Fair."

PRESTON HIPPODROME (rehearsal, 11).—"By Pigeon Post."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Passing Show of 1919."

SOUTHAMPTON HIPPODROME (rehearsal, 12).—Zomah, Regent Quartette, Hayman and Franklin, Vera Wootton, Dan Whitley, Willie Rouse, Zanetto, Conway and Leland.

SOUTHEND HIPPODROME (rehearsal, 1).—Wm. Henshall presents "Me and My Gal."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Marie Ambrose, Oswald Bemand, Geo. Wilbey, Elven Hedges, Takio and Koma Namba, Jack Shires, Two Casinos.

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BARNSTAPLE THEATRE ROYAL.—Taylor Platt's company in "The Man Who Stayed at Home" (April 28, 29, and 30).

SALISBURY NEW THEATRE.—"Peg o' My Heart" Company.

SALISBURY PALACE.—Page's Animated Dolls, Tess Le Roy, Louie Conn, Saxon and Billy.

TROWBRIDGE PALACE.—Taylor Platt's company in "The Man Who Stayed at Home" (May 1, 2, and 3).

WEYMOUTH JUBILEE HALL.—Fred Karno's "Mumming Birds," Bedini and Bedini, The Marvellous Elroy, Maud Edwards and Jim Cameron, The Pasquali Bros.

YEOVIL PALACE.—Phil Bransby, Glad and I.

MISCELLANEOUS.

ALDERSHOT HIPPODROME.—"Symphonia," Claude Golden, The Five Wartons, Lyons and Fay, The Westbrooks, Rose Cambry, Elise and Louisa, De Winne, The Two Gerrards.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Mr. and Mrs. Eric Langley's Repertoire Company, Anita Gordon and Partner, Vernon and Brooks, Tiny and Tot, Maudie and Syd, Sisters Erroll, "Lytton," Edie Gray, Syd Seymour, Charles Jones, Harry Leight, Minnie Gwynne.

ASTON HIPPODROME (rehearsal, 12).—Harry Russell's "Bright and Breezy," and company as booked.

AYR PAVILION (rehearsal, 1).—Marion Scott, Ian McLean, Southwood, Lady and Grand Piano, Will Rando and Dog, Wallace and Kay, Brothers Geddes, Takio.

BATH PALACE THEATRE.—"Sunshine" revue.

BIRMINGHAM HIPPODROME (rehearsal, 12).—Robt. Reilly, with his Storks, Lily Claymore, Geo. Dundas, Walton and Lester, Victoria Carmen, The Bergs.

CHELTENHAM HIPPODROME THEATRE.—"A Night Jazz" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Fred Barnes, Doc Campbell, Piccadillians, Vivian Foster, Vera Rooney, Doria's Dogs.

DUNDEE KING'S THEATRE (rehearsal, 12).—Ernest Shand, Eddie Gray, Sylvia Thomas's Welsh Choir, Walter Wade, Leslie Carter, Marie Lawton, Walter Lintone.

DUNFERMLINE OLYMPIA (rehearsal, 1).—Peter Bernard, Sandy Powell, Four of Clubs, Two Frasers, Kingston Trio, Alby Williams, Jack Shields.

DUNFERMLINE OPERA HOUSE.—"Broadway Jones."

EDMONTON EMPIRE.—Leicester Jackson's drama, "14 Days' Leave."

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Jessie Templeton's Toppers.

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Leonard Barnes, Willie and Violet.

GUILDFORD PAVILION.—The Rhapsodics.

GUILDFORD THEATRE ROYAL.—Capt. Holland presents "Sherlock Holmes."

KINGSTON EMPIRE.—Jack Cromo, revue, "Strawberries and Creams," Sid Moorhouse, Meredith and Adnil, Percy Delevine and Co.

LONDON, CANNING TOWN IMPERIAL THEATRE.—Lena Stanton presents revue, "Chips of China," Charles Bignall, &c.

LONDON GRANVILLE (rehearsal, 12).—Harry Buss and Co. in "Apres le Guerre," Nora Dcone, Two Canadians, Tilley and Wagner, Wyn and Ivy, Arnold and Worple, Billy Briant, Fred Grant, Pictorial News.

LONDON SHOREDITCH EMPIRE THEATRE.—Manny and Roberts, Ralph Howard, Cissie Nadene, The Huntings, Gicardo, Ivor Vintor, Gladys and Alber, Bioscope.

LONDON VICTORIA PALACE.—Florence Smithson, Kirkby and Hudson, J. W. Rickaby, Malcolm Scott, The Westwoods, Ray and Drury, Dorma Morgan, Delmaine's Marionettes.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Jazz Bo Six, Billy Bristow, Michaeloff Trio, Jimmy Loft, Mimi, Lorene and Kidd, Thornley Dodge.

PENGE EMPIRE (rehearsal, 12).—Daisy James, Charles Stevens, La Belle Nello, Elsie Brett and Dix, Fred and May, Jean Fargo, Fred Lincoln, Mary Mayfren and Co. in "Tornado."

PLYMOUTH PALACE THEATRE (rehearsal, 1).—James Fawn, Lyrical Four, Win and Windle, Daunton Shaw Troupe, Austin Temple, and company as booked.

PONTYPRIDD TOWN HALL (rehearsal, 4.30).—Dr. Bodie's Combination.

READING PALACE THEATRE.—Clifford and Westwood, Edgar Curtis, Fred Milner, Sid Warwick, Rosie Travers, Nymphs and Nomads.

ROTHERHITHE HIPPODROME (rehearsal, 12).—The Keystones, Brothers Obo, J. H. Wakefield, Gracie Grahame, Bert Groves, Two Jeanes, Hay and Crawford, Elsie Denham, Luhanna Ladies, Humberti Trio.

SALFORD REGENT.—Spalding and Vanguard, Tina Payola, Dorothy Varick, Will Lacy, J. J. Wild's sketch, "The Woman Who Would," Alberto, Rosie O'Neill, Dorothy Vee-Kemp, Billie Val and Partner.

STIRLING ALHAMBRA (rehearsal, 1).—The O'Mara Opera Co.

WALSALL HER MAJESTY'S (rehearsal, 2).—"For the Flag."

NEW ACTS OF THE WEEK.

MR. HARRY STILES.

Description .... Sporting raconteur and card manipulator
Time ..... Fifteen minutes
Required ..... Front cloth and table

Mr. Harry Stiles presented his new act at Collins's Music Hall on Monday last. Immaculately attired as a sporting "knut," with monocle and grey bowler complete, Mr. Stiles looked his part to a nicety. The performer quickly had the house with him as the result of the amusement caused by several sporting anecdotes, of original character and admirably related. These were followed by a number of remarkably clever card tricks, in which the assistance of a member of the audience was enlisted, the smartness with which the cards were manipulated, together with the debonnair and droll methods of the artist, being much appreciated. Mr. Stiles can be congratulated on a completely successful act.

* * *

KRAMER AND MORTON.

Description ..Singing and Dancing Act
Time ..... Ten to Fifteen Minutes
Required ..... Front Cloth

Dan Kramer and George Morton, who choose to be known as "The Two Black Dots," have met with a most flattering reception at the Finsbury Park Empire this week. These "darkies" are a clever couple who are well able to keep an audience entertained every minute of the time they occupy the stage, and they are as versatile as they are smart. Their dancing is exceptionally good; their cross-talk is genuinely fresh and amusing, and as duettists they give evidence of their ability by an excellent rendering of "Peaches in Georgia." One of the twain also gives an amusing burlesque of grand opera, while his partner listens with a broad grin. Recalled, the couple amuse the audience for another five minutes with quip and crank and song and dance. A turn that is certain of a favourable reception at any hall.

* * *

THE VICTORY QUARTETTE.

"The Victory Quartette," featuring Miss Constance Lake, opened at the Bedford last week, and proved very popular. The quartette comprise an excellent pianist, who played Rachmanoff's prelude in F; a violinist, whose solo won loud applause; a 'cellist and a vocalist, who sang "I Know a Lovely Garden," "The Ship of Love," and "Until." The four ladies are all good musicians.

BIRTHS, MARRIAGES, DEATHS

DEATHS.

FORSTER.—April 16, of pneumonia, Louie Swanborough, the beloved wife of C. J. Forster. Deeply mourned by husband and family.

POULTON.—In loving memory of Mrs. Victoria Poulton, who died on Easter Sunday morning. Frank and Jim.

POULTON.—On the 20th inst., at 114, Windsor-road, Slough, Mrs. Victoria Charlotte Poulton, after an illness of four months, age 74. Deeply mourned and sadly missed by her husband, sons and daughters.

HOLBORN EMPIRE ROBBERY.

DARING DAYLIGHT EXPLOIT.

A sum estimated at between £1,000 and £1,500 was stolen from the Holborn Empire on Sunday by a daring gang of thieves, who wrenched the safe from its fastenings inside the main entrance, and placed it in a motor-car at the stage door in the rear of the building, and drove away. Scotland Yard detectives are investigating the robbery, and have several important items of information, including a description of the car and of the men concerned.

An examination of the premises shows that entrance was effected by forcing open the stage door with a jemmy. The thieves then walked through the theatre to the main entrance, where the safe was embedded in the wall at the top of the staircase, near the box office. Having wrenched the safe from its fastenings, they screened the gap with a piece of canvas, and then proceeded to trundle the safe along the corridor, down several flights of steps, and then up another flight to the stage door. Here they laid down a thick piece of carpet to prevent noise on the concrete, and lifted the safe into the car.

The weight must have been considerable, as its contents consisted of cash representing Saturday's matinee and night takings, and the advance bookings for the Empire and the Palladium, both of which are in Mr. Charles Gulliver's circuit.

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AN ENTERTAINING AFTERNOON.

Though nobody finds fault with their choice, Lady Tree, Miss Marie Löhr, and Mr. Gerald du Maurier, judges for the "Bancroft" gold, silver, and bronze medals that were given in connection with the academy's annual public performance at the Globe Theatre on Tuesday afternoon, the 15th, can have had no particularly simple task. Had they been judges of sincerity and enthusiasm alone, for instance, the medals must have been boiled down and re-cast in threepenny-bit sizes! But other and more technical "points" were to be noticed, of course, so that the medals went to Miss Irene Ward, Miss Beatrice Lewisohn, and Miss Lesley Crease. To these young ladies our heartiest congratulations—and then to everybody else concerned in one of the most enjoyable matinées we have sat through for a long time.

The programme was long, but entertaining. All were "Misses" save Mr. Alec Snowdon (not a bit nervous!).

Act I. of "Prunella" came first. It was excellently played—what a joy to hear those quaint lines again!—and found Miss Julie Skuse (perfectly sweet in the name part), Miss Eva White (Scaramel), and Miss Ward (Pierrot), young actresses of big promise. The Misses Kyan, Waller, and Bacon, too, were clever as the Aunts. Then followed a wordless play, in which Miss Lewisohn strangled, as it were, Miss Doris Franklin for coveting her pearls—a piece of skilful mimicry. Next, Shakespeare. Eight five-minute scenes in under fifty minutes—if nothing else, a splendid accomplishment on the part of Mr. Norman Page, the genial stage-manager. But Mr. Page had another "hand" in this particular item; he was rehearser as well, and some brilliant acting (let "brilliant" have full value here) resulted, notably in the Malvolio of Miss Dorothy Jarvis, the Casca of Miss Lewisohn, the Wolsey of Miss Dorothy Backhouse, the Brutus of Miss Evelyn Evans (called Messieurs they would have well deceived you), the Constance of Miss Marguerite Pordes, the Viola of Miss Jane Bacon, the Katherine of Miss Helen Spencer, and the Olivia (rather new style) of beautiful Miss Doris Franklin.

Act I., scene 2, of "The Rivals" gave scope for Miss Betty Williamson as a sympathetic Lydia, while there was merit in the Sir Anthony of Mr. Snowden and Miss Crease's Lucy; and then, after an interval in which the large audience paid an extra compliment by being impatient, Miss Nora Edwards and others gave us dancing, gracefully and, when it came to Hervey d'Egville's "Country Dance," in an exhilarating "atmosphere" that made us think hard concerning Easter and a railway ticket!

Undoubtedly the "test" was Rupert Brooke's Russian tragedy, "Lithuania," which we remember seeing in London somewhere before, about a year ago. Terrible, ghastly, blood-curdling though it is, we should like to see it again, for it means acting, good sound acting, acting that must be "in" one before one learns a line or even fosters the intention. It is significant that the two first medal-winners played in "Lithuania." Miss Ward as a mother, Miss Lewisohn her lame daughter (the two planning to murder a rich traveller, and then, the ugly deed done upstairs with hatchet and many piercing shrieks, realising that the victim was own son and brother), gave magnificent performances, such as one applauds in actresses of long experience. Here again Mr. Page rehearsed the cast.

"La Belle Sainara," a Japanese farcical contretemps, read in French, was the final item, and showed Miss Pordes to good advantage as a player of temperament.

"ON JHELUM RIVER."

Song Cycle, by the late Mrs. Amy Woodforde-Finden, Words by Mr. Frederic John Fraser, Produced at the Comedy Theatre, Wednesday afternoon, April 16.

A Kashmiri love story told in song and set in six scenes, framed in a Moorish arch in the "Chu Chin Chow" style, produced by Mr. Herbert Bryan, was given an initial performance on Wednesday afternoon. The story is of Ashoo, a boat girl of Kashmir, and her lover, Soubahna. In the first scene the lovers are seen drifting down Jhelum river at dawn in a boat, carrying golden fruit to the bazaars of Srinagar. Then comes a picture of the maiden in the absence of her lover, decking herself with jewels sent by rich Ramsan, the man chosen for her by her parents. At sunset Soubahna is singing a song of revenge, "Will the Red Sun Never Set?" outside the lattice of his love. She hears his voice and comes to him, and he bears her back with him to the lotus fields to love and freedom. Great care has evidently been taken over the production, and the scenery (Marc-Henri) is charming, and the dresses effective. The music is pretty and tuneful, and was delightfully sung by Miss Doris Barrington as the maiden, and Mr. Hastings Wilson as the lover, though neither managed to get any suggestion of Oriental atmosphere.

GREEN ROOM PAPERS.

By CRITICUS.

AUDIENCES—AND AUDIENCES.

IT requires less moral courage to suck oranges at a suburban empire or hippodrome than at a West End theatre. It is easier, likewise, to nibble chocolate in the presence of George Robey than in the presence of H. B. Irving. This is no reflection upon the excellent practices of sucking oranges and nibbling chocolates, but merely indicates one of the psychological differences between a music hall and a theatrical audience.

Those who boast about their independence, going through life in the pleasant belief that they are the irresistible forces that discredit the Immovable Bodies, may not care to admit that environment has any effect upon them. But they are hopelessly at fault. Even the clothes they wear in the privacy of their own rooms colour their moods, and at 8.30 any morning they may feel full of vigour in smart blue serge, or miserably depressed in ancient tweeds. Twelve hours later, by the same process, they may be chuckling over chocolates at a music hall or subconsciously spurning such vulgarity at a West End theatre.

The Spirit of Jollity.

Music hall audiences take their pleasures more frankly than theatrical audiences. They are out—to have a good time, and they don't care who knows it. This spirit is reinforced by the comfortable knowledge, to which even the smoke-ridden atmosphere contributes, that everyone else feels just the same way about it, and that there is no room for anyone who doesn't. Barriers are removed. There is an absence of self-consciousness. People with bad voices who fear to sing in church join in music hall choruses without a thought, because it is a curious anomaly that although, in a music hall, bad voices are taken with the good voices as a matter of course, in church, when we should be tolerant and sympathetic, bad voices make us wince.

Of course, a theatrical audience is also out to have a good time, but some super-instinct instructs them not to reveal the fact too obviously. Public opinion has nothing, or very little, to say against them. They must keep in with public opinion, moving with their best movements, speaking in their best voices, and behaving with due polish and dignity. Even the pit and the gallery, to whom private boxes are things inaccessible, have their rules and regulations. They never hold converse with the stage unless they have anything very definite to say. Music hall audiences, on the other hand, very frequently address the performers. At a music hall last week I recall four distinct remarks, each made on a different occasion, from a different part of the house:

"Good old George!"
"Pip-pip!"
"Does yer mother know yer out?"
"Oh, come *orf* it!"

Can one conceive such observations at the worst-regulated West End farce?

Two Points of View.

I do not want to imply that theatrical audiences fail to enjoy themselves. If they did, the theatres would soon empty and more music halls would be built. Their real enjoyment, however, is often hung upon some extraneous idea, which delicately clothes and protects their vanity. "Ratlin' show—very clever acting," says Monty. Come, Monty! Were you truly interested in the acting? Or was it not that third chorus girl from the left, with the fair hair and wonderful blue eyes, who hooked you? Had you seen her at a hall you would have said frankly, "What I liked best was Flossie Foot. What eyes!"

Or perhaps Monty will sit in a stall and suppress a laugh as he would a sneeze, or pretend that he is interested in the development of a plot, when all he cares about are the thrills. But, in common justice, I must allow that theatrical audiences are not composed entirely of Monty. There are plenty of folk who, behind their more or less frigid exteriors, are really interested in the main issues, and really would not enjoy music halls.

If there is any moral in these reflections, I think it is this. In Rome it is generally best to do as Rome does, but of the two, music hall audiences are more progressive in their methods than theatrical audiences, for they live closer to their delight, and never leave those who serve them in any doubt as to their opinions.

"STELLA MARIS."

(STAR OF THE SEA).

Opera, in Three Acts, by Alfred de Keyser, Produced for the First Time in England, at the Liverpool Royal Court Theatre, April 15, by the Carl Rosa Opera Company.

Yanik	William Boland
Silvain	Kingsley Lark
Jean Pierre	Frederick Glendon
Fergou	George Gorst
Manieck	A. J. Willard
Lebatz	Robert Brookes
Yvon	William Rogers
Goneck	Charles Bloomfield
Marga's Mother	Evelyn Arden
Anne Marie	Winifred Geverding
Marga	Beatrice Miranda

Alfred de Keyser's opera, "Stella Maris," was never before given in this country, and, accordingly, its presentation at Liverpool proved an interesting event to music lovers. The work had met with considerable success in Germany, and it was intended for performance at Brussels, the composer's native place, when war broke out.

Brittany, amid the fisher folk, is the scene of the romance involved in the work, and here we have the main interest centering in three of the characters—Marga, and her lovers, Yanik and Silvain. The first act opens with the nuptial festivities, concerned with the marriage of Marga and Silvain, when Yanik, her former sweetheart, returns and claims her. Later the girl is forced to promise her hand to Yanik, but Silvain, on hearing of the conspiracy, confronts them both, with the result that Yanik relinquishes his claim, and goes back to his fishing. The spreading of such a simple theme over three acts necessitated some little padding, which interfered somewhat with the interest of the story, but there was a deal to be commended in the vocal and orchestral portions of the work, although the latter partook much of a ponderous character. The audience were generous in their appreciation, but whether the opera possesses sufficient merit to earn a place in the Carl Rosa Company's repertoire is a question.

Fine singing and acting came from Mr. William Boland and Mr. Kingsley Lark, as the rivals; Miss Beatrice Miranda proved highly successful with some difficult work, and the smaller parts were efficiently handled by other members of the company. M. Henriquez de la Fuente conducted a well-balanced orchestra in brilliant style, and the opera was artistically staged by Mr. George Beale and Mr. Arthur Winckworth. Madame de Keyser, widow of the composer, was present at the performance.

BIRTHDAYS OF THE WEEK.

Happy Returns to

Ernest Dottridge, Wednesday, April 23.
W. Scott Phipp, Wednesday, April 23.
Annie Roberts, Wednesday, April 23.
Cyril Maude, Thursday, April 24.
Violet Ellicott, Thursday, April 24.
Hutin Britton, Thursday, April 24.
J. W. Cordiner, Thursday, April 24.
Jack Hulbert, Thursday, April 24.
Blanche Ring, Thursday, April 24.
George Lashwood, Friday, April 25.
Ethel Griffies, Saturday, April 26.
Dorothy Ward, Saturday, April 26.
E. W. Garden, Sunday, April 27.
J. Lennox Pawle, Sunday, April 27.
Kate Terry, Monday, April 28.
George Leyton, Monday, April 28.
Gabrielle Ray, Monday, April 28.
Mary Mannering, Tuesday, April 29.
Cecil Morton York, Tuesday, April 29.
Marjorie Maude, Tuesday, April 29.

ANSWERS TO CORRESPONDENTS.

H. C.—*Miss Violet Farebrother is playing Lady Capulet in "Romeo and Juliet" at the Lyric Theatre.*

A. W. T.—*Miss Marie Lloyd was born on Feb. 12, 1870. Made her first appearance on the stage at the Royal Eagle Music Hall under the name of Bella Delmere May 9, 1885. Appeared at the same hall under her own name for the first time on June 22 of the same year.*

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THE ERA
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WEDNESDAY, APRIL 23, 1919.

THE A.A. AND THE UNION SHOP.

The Position Reconstructed.

NEXT Sunday is the date fixed for the special general meeting of the Actors' Association, at which the Council will submit a resolution to the following effect:—

That on and after a date to be decided at the meeting no member of the Association will appear in any cast which is not entirely composed of members or probationary members of the Association, only excepting those persons who may be considered as being in a position for the time being of actor or actress manager.

In the event of the meeting passing the resolution the Council will ask for powers to take immediate steps to create a fund for the purpose of affording all possible protection to all members likely to be affected by the resolution.

The circumstances which induced the Council of the A.A. to frame so far-reaching a resolution are well known, but perhaps it will be helpful if we briefly trace in chronological order the incidents which led up to the present situation.

Feb. 24.—Protest by the Council of the A.A. against the conditions under which Mr. C. B. Cochran's production of "Cyrano De Bergerac" was rehearsed published by "The Era," minus the name of management or piece involved.

Feb. 25.—A.A.'s protest, published in "The Stage," with names of play, theatre, and management.

March 29.—Statement that Mr. C. B. Cochran had announced his intention not to engage any members of the A.A. discussed by the Council, who immediately convened a special general meeting for the purpose of passing the resolution above quoted.

April 2.—Theatrical Managers' Association pass a resolution that the Association "cannot permit the Actors' Association to dictate to the managers as to whom they shall engage in their casts, but must insist upon a free hand in this respect."

April 3.—Theatres Alliance pass a resolution strongly deprecating and pledging itself to resist to the utmost the suggested attempt of the Actors' Association to restrict the liberty of the subject by any interference with the freedom of choice by artists or managers.

April 4.—Meeting of the newly instituted Joint Entertainments Industry Committee decide that Mr. Cochran be invited to receive a deputation in the hope of arriving at an amicable settlement.

April 11.—Touring Managers' Association pass a resolution to the effect that they refuse to allow the Actors' Association to intimidate any members of their companies, and to insist at all times on the right to select what artists they liked without distinction as to whether they belonged to the Actors' Association or not.

MR. COCHRAN'S visit to Paris and the Easter holidays may account for the fact that up to the present he has not fixed any date for the deputation. Meanwhile we would venture to say that members of the profession need not be anxious regarding the result of Sunday's meeting. As we have maintained in these columns the Association is too young in trade unionism to contemplate enforcing so drastic a demand. The union shop, as we pointed out only a week before the present dispute arose, is a matter which bristles with difficulties and dangers upon its application to actors. It is a position that can only be attained after years of labour and careful preparation, not sprung upon an industry at a few days' notice. As will be seen by a reference to the letter from Mr. Cecil Barth, vice-president of the Touring Managers' Association, printed on another page, the Council of the Actors' Association have very sensibly receded from the position they had taken up, and we have every reason to believe that the difficulty will be overcome without any of the dislocation of business that would attend the adoption of a "union shop" motion.

THE GIFT OF THE GAG.

COMEDIANS' ANCIENT AND HONOURABLE ART.

By GEORGE ROBEY.

We have all heard of the noble army of martyrs. Why not an Ancient Army of Gaggers, or an Honourable Company of Comedian Artillerymen, composed of those who fire funny phrases at unsuspecting audiences to make them giggle? A.A.O.G. or H.C.O.C.A.!

Gagging is a noble art, an ancient and an honourable one, too. It probably dates from the time of Adam, or from the time of Noah, who must have said some very funny things as the animals trooped into the Ark. The meaning of the word gagging must not be confused with the phrase, "to gag"; that is a parliamentary expression. It is different, also, from the methods practised by murderers or burglars upon their unsuspecting victims! Gagging is a necessary artifice employed by comedians, or should be employed by comedians if they want to be successful. It gives them a wider scope. In the ordinary way one conforms to metre, or to rhythm; but when he gags he can fly off at the tangent at some amusing thing he has either seen or heard.

Audiences Like It.

In some contracts there are clauses which forbid artists under any circumstances to address their audiences. They may have been put in the agreement for protection. But, personally, I have got most of my laughs through direct communication with those in front. In fact, audiences have given me more opportunity for gagging than I should otherwise have had. If there were no gagging one's performance would be of a dull stereotyped character; comedians would have to be classical scholars if they were not to gag. A comedian on the music hall stage, at any rate, is really on his own, and he must employ some method to help him through his turn. Have you heard of a comedian who didn't gag? Would a man be a comedian if he didn't? As a matter of fact, the public prefer gagging to singing; I have never seen one that didn't.

The Retort Courteous!

Many incidents happen during a show which give a comedian scope for gagging. For instance, at a certain provincial town I was giving a song about meeting a lady at a railway station. In the gallery was a fellow who had been "at me" all the time I was performing. He might have meant well when he ragged me, or he might have been in a peevish mood. I did not know, and for a time I left him alone. Presently, towards the end of my song about the lady, he shouted at the top of his voice, "I'll tell your missus, George." Immediately I replied, "You be careful your missus doesn't tell you something about me." The audience roared loudly for some time; in fact, their laughter killed my next song. At Portsmouth an old man with a head like a billiard ball, and with long white whiskers, had occasion to leave the stalls whilst I was singing. Very rude, you know, wasn't it? I seized the opportunity, and shouted at him, "Where're you going to, kid?" This gag created tremendous laughter. Those are two examples of an audience furnishing material for gagging.

Of course, an audience doesn't always take one's gags too well. Here is an instance. At Newcastle I played to a crowded house. On leaving by the stage door I saw a big, hefty fellow wielding a stick over the head of a little boy, and with his other hand he clutched the youngster by the throat. The boy screamed, and I heard the man shout, "If anybody else tells me that George Robey is any good I'll break his —— neck."

My First Gag.

The first time I ever gagged was in a pantomime at the old Comedy, Manchester. Something went wrong, and Mr. Pitt Hardacre came rushing up to me and said, "George, go on and say something, for goodness sake." I scarcely knew what to do or what to say. I was dressed in rags, a sort of stowaway. On a moment's reflection I went on the stage, and said I had just been dining with the Lord Mayor. This sounded ridiculous, coming from a funny-looking object. And for the rest of the pantomime I had to use this gag.

It is the custom when rehearsing for pantomimes for the comedians to get together and think out some patter. None is given by the author of the book. And as the show goes on the scope for gagging becomes wider, so much so that a stunt which on the first night lasts, say, three minutes, frequently develops into a fifteen or twenty-minute act. And it has often happened that this developed sketch is played at the music halls when the panto finishes. I remember doing a stunt with Tom Hearne, who was in pantomime with me. He did the Lazy Juggler act. He would lie in bed asleep (?), and be wakened up by the sound of the bell of a clock. Then he would smash the clock with a mallet, and sit up in bed in his pyjamas before getting on with his act. In the show I was playing the old woman.

An Unrehearsed Stunt.

One night I decided to go on the stage while he was giving his show, and, representing myself as his landlady, take him a cup of tea. I did not tell him what I was going to do, but the moment he saw me with a cup of tea, some sugar, milk, and a serviette on a tray, he immediately rose to the situation—being a comedian he didn't say to me, "Get off, you silly ass; what on earth do you want to spoil my show for?" On the contrary, he took the tray on his knees, tied the serviette round his neck, poured out the tea by means of a spoon, then the milk, and flicked an imaginary tea-leaf from the side of the cup, and drank. I then made a move as if to go at him, but instead I took the cup, wiped his mouth with the serviette, then put it back, and walked off. This was done spontaneously, without any rehearsing, quite as a joke. And it went down so well that the stunt was incorporated in the pantomime. My taking the part of the Dame rather suited the situation.

HARRY TATE'S AEROPLANE TOUR.

Mr. Harry Tate intends to be the first comedian to fly round the world. An arrangement has, it is stated, been entered into between Mr. Albert de Courville, Mr. Harry Tate, and Mr. Handley-Page, whereby Mr. Tate and his company will undertake a world tour in a Handley-Page aeroplane, carrying with them all the necessary scenery and equipment for the production of "Motoring" and other items of the popular comedian's repertoire. The company will number eight persons.

The tour is to start in September next, and the first place of call will be Gibraltar, where performances will be given on two nights. From Gibraltar it is intended to fly to Malta for another two-days' engagements. The next flight will be a longer one—namely, to Colombo, where Mr. Tate and his company will remain a week before crossing to India. All the principal cities of India will next be visited, the journey from place to place being made through the air. After India, China and Japan will be visited before the tourists cross the Pacific to San Francisco, preparatory to a tour through the United States, calling at the chief cities, and ending up at New York. It is stated that Mr. Tate has not decided whether the passage of the Pacific and Atlantic oceans will be made in the Handley-Page machine. That will depend upon developments.

FIRST NIGHTS OF THE WEEK.

Abe and Mawruss in the "Movies"—A Farce of Hygienic Eugenics.

"BUSINESS BEFORE PLEASURE."

Comedy, in Three Acts, by Montague Glass and Jules Eckert Goodman, Produced at the Savoy Theatre, Monday, April 21.

Abe Potash	Augustus Yorke
Mawruss Perlmutter	Robert Leonard
Rosie Potash	Vera Gordon
Ruth Perlmutter	Ruth Gates
Keith MacDonald	Ted W. Gibson
Miss Cohen	Helen Stanton
Robert Blanchard	Louis Morrell
Sam Pemberton	James T. Ford
Lionel Brandon	Willis Claire
Victor Curzon	John C. Hickey
Ralph Nevill	Jack C. Grey
Rita Sismondi	Julia Bruns
Harry	David Douglas
Casey	W. W. Wilson
J. J. Crabbe	Royal C. Stout
Samuel Feder	James Woodford Ray
Policeman	John Horan

Mr. Augustus Yorke had every reason to declare himself and the other members of the company "very happy" at the warmth of their reception on Monday night. The big Bank Holiday audience that filled the house rose at the ever-popular "Abe" and "Mawruss" before they had seen them, for the curtain rises on a stage darkened in the foreground, with the lights thrown on the screen of a private film show. The voices of the immortal pair of partners emerging from the darkness were greeted with a delighted roar of laughter that hardly ceased for a minute the whole evening, but rose and fell with untiring regularity. Potash and Perlmutter have not changed a whit. They still quarrel violently, if superficially, in Hebrew-American-English; their commercial instinct is as sadly at fault as ever; their affection for their families and each other as fervent as in the old days when they were in the ready-made clothing trade. Now they are intent on making a fortune out of what they call "fillums," and have been generously backed by a banker, Robert Blanchard. We get an amusing picture of the two interviewing and getting samples of their work from cinema actors; some interesting, if scarcely realistic, sidelights of how films are made; while here and there film pictures fill in, quite effectively, incidents that would otherwise take place "off." The plot centres round beautiful Rita Sismondi, engaged to play the sinuous adventuress who lures men to destruction, known in film language as the "vampire," or more familiarly the "vamp." Rita is really a quite nice person, but she does a little luring in private life to keep her hand in, and because, as she puts it, "it helps an artist to have someone near her whose life she has ruined," and dear, plump, old Rosie Potash and elegant Ruth Perlmutter have violent spasms of jealousy. Our two old friends, Abe and Mawruss, get themselves into a terrible mess, domestic and financial. They are discovered by Rosie and Ruth in various highly compromising though in reality innocent situations, while the banker turns out a rascal with evil designs on the blameless vamp, and threatens to ruin the partners when their morality outraged, they refuse to aid and abet him.

How the tables are turned on the villain by what means Abe and Mawruss cut the tangled web of difficulties and become once more prosperous and happy, you must go to the Savoy to find out.

Of the two principals there is nothing to say that has not been said many times before. They struck a novel vein of humour of which the public apparently cannot get too much, and there is no reason at present why they should seek fresh fields. Miss Julia Bruns made a pronounced success as the "vampire." She put personality and charm into the part and wore some daring frocks with distinction. Good work was done by Miss Helen Stanton as a nonchalant office girl, and by Mr. James T. Ford as a film producer with "hurricane" methods. Mention should also be made of the Rosie Potash of Miss Vera Gordon, the banker of Mr. Louis Morrell, and the Keith MacDonald (the vamp's real love) of Mr. T. W. Gibson.

"THE VERY IDEA."

Farce, in Three Acts, by William le Baron, Produced at the St. Martin's Theatre, on Monday, April 21.

Gilbert Goodhue	Donald Calthrop
Alan Camp	Stephen Ewart
George H. Green	Hugh C. Buckler
Joe Garvin	G. H. Mulcaster
Edith Goodhue	Mary Glynne
Marion Green	Dora Barton
Nora Tracy	Margaret Shelley
Miss Duncan	Gladys Tudor
Dorothy Green	Juliette José

A farce; wherefore not to be taken too seriously. But nevertheless there's a sermon in the theme of "The Very Idea," a sermon that's been wanting a pulpit for many a day, and one that wants a pulpit more than ever now that so few of the best are left over from the war. For its text the sermon has that dictum of the classics, "Mens sana in corpore sano," which, in modern Cricciethian, means "You can't have an A1 nation on a C3 populace."

"A Nation of Thoroughbreds."

Having a craze for eugenics and a much-discussed book of his own on the subject (the book's title, "A Nation of Thoroughbreds," ropes in a wider bookstall public—the first sign of the play being American!), a New Yorker persuades his childless sister and brother-in-law—neither of them would worry a weighing-machine unduly—to gratify their one desire by adopting his "scientific" methods, that is, by allowing his chauffeur-sparring partner and their own buxom Irish housemaid to "arrange matters" and deliver the result (boy or girl) in consideration of $10,000! He orders them all away—the "light-weights" go to California and the "heavies" hurry to church to put their bargain on a decent footing. Then after a year they return. "Matters" have been "arranged" (it's a boy), and the cheque for $10,000 is ready to be passed. There's a special nursery with nurse, cot, and baby shoes—everything, in fact, save the real mother's inability to tear herself away from her offspring when the time comes. A situation terrible enough, but more terrible with the silly husband having wired to the neighbours to come and see "a surprise, born on July 1"! In desperation he sends post-haste to the foundling home, but the foundling they send is twelve if he's a day. So the neighbours have to be told the truth—they take it, of course, very nicely—and then another truth there is, for you and us and the eugenic gentleman only, that there will be no need to turn the cot into a coal scuttle, no need to make ashtrays of the baby shoes—for, after all, there's going to be a Home-Made baby!

"The Very Idea" is irresistibly funny. It is too funny for the little sermon we have referred to really to matter. And that means to many, we know, that "The Very Idea" is better than a sermon! Anyhow, it must be seen to be enjoyed. "The Very Idea" is intimate to a degree, but never vulgar. The characters in the play have all been given far too healthy minds to treat eugenics as anything but a drawing-room subject. There could, in all conscience, be a hundred suggestive subtleties, but there isn't one. The eugenics are hygienics too.

C3 Mr. Calthrop.

Mr. Donald Calthrop gave to the husband all the "nerves," pettishnesses, inanities, all the utter inabilities to think out one sensible thought for himself that he had to have to be adequately C3, and so did fine work, very largely responsible for the play's huge success. Mr. Ewart, as the eugenist, and Mr. Mulcaster, his "medium," put all the "biceps" in, less those that the no weakling of a neighbour (Mr. Buckler) contributed. Of the ladies, Miss Mary Glynne, the wife, had a deal of scope. She acted very charmingly and very naturally, and very sweet she always looked. Miss Shelley was good also. So many an "Irish servant" is all Irish and none servant, but Miss Shelley combined the two admirably—and made such a star of a mother! Miss Barton, Miss Tudor, and a pretty little child actress, Juliette José, filled the comparatively minor parts quite well.

AS YOU LIKE IT.

Song of the Royalty: "Hail, smiling Maugham."

* * *

Though occurring in London, it's really a Somerset song.

* * *

Lavish new costumes are announced in "Chu Chin Chow." The management doesn't care what the costumes cost.

* * *

Apropos of which, when the curtain falls at His Majesty's it's all over but the Chu Chin shouting.

* * *

The Atlantic show—up in the flies.

* * *

Hamlet, aviator, soliloquising on the weather: "... rather bear these ills we have than fly to others that we know not of."

* * *

By the way, doesn't aviation provide some excellent turns?

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A critic last week compared life with a prison, vide Jacques' "Seven Cages of Man."

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Who said scene shifters were going to strike? Why, they "strike" every night!

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And aren't they always seen shifting?

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A production between the acts: "The chocolate sold yer."

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But this excitement over the return of theatre sweets is a little overdone. Imagine a chappie choosing the Vaudeville to the Gaiety because he preferred their chocolate creams!

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C. 2). — "The Boy," 8. Wed., Sat., 2. Gerr. 2645.

AMBASSADORS (West-st., Shaftesbury-av.).—"Us," 8.20. Tues., Fri., Sat., 2.45. Gerr. 4460.

APOLLO (Shaftesbury-av.).—"Oh, Joy!" 8. Tues., Fri., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-st.). — "Tails Up!" 8.15. Mon., Fri., Sat., 2.30. Gerr. 3724.

COURT (Sloane-sq.).—"The School for Scandal," 7.45. Weds. (except April 23), 2.15. "Twelfth Night," Sat., 2.15. Gerr. 848.

CRITERION (Piccadilly-circus).—"Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30.

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Catherine-st., W.C. 2).—The Beecham Opera Co., 8. Wed., 2. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"The Man from Toronto," 8. Tues., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.). — "The Lilac Domino," 8.15. Mon., Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C. 2).—"Going Up," 8. Mon., Wed., Sat., 2.15. Gerr. 2780.

GARRICK.—"Cyrano de Bergerac," 8. Tues. and Sat., 2.30.

GLOBE (Shaftesbury-av.). — "Victory," 8.15. Wed., Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W. 1). — "Uncle Sam," 8. Wed., Thurs., Sat., 2.30, Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 7.30. Mon., Wed., Th., Sat., 2.15. Gerr. 1777.

LONDON PAVILION (Piccadilly-circus). —"As You Were," 8.20. Wed., Sat., 2.30. Gerr. 3886.

LYCEUM (Wellington-street, W.C. 2).—"The Female Hun," 2.30 and 7.30. Gerr. 7617.

LYRIC.—"Romeo and Juliet," 8. Weds., Sats., 2.15. Gerr. 7482.

NEW (St. Martin's-lane, W.C. 2).—"The Chinese Puzzle," 8. Mon., Thurs., Sat., 2.30. Tu., Wed., 2.30, "Time to Wake Up." Reg. 4466.

OXFORD (Oxford-st., W., 1).—"In the Night Watch," 8.30. Mon., Wed., Sat., 2.30. Mus. 1740.

PALACE (Shaftesbury-avenue).—"Hullo, America!" 8. Mon., Wed., Sat., 2. Gerr. 6834.

PLAYHOUSE (Charing Cross). — "The Naughty Wife," 8. Mon., Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES' (Coventry-street, W. 1).—"Fair and Warmer," 8. Wed., Thurs., Sat., 2.45. Gerr. 7483.

PRINCE'S. — "Monsieur Beaucaire." 8. Wed. Sat., 2.15. Gerr. 3400.

QUEEN'S (Shaftesbury-avenue). — "The House of Peril," 8.15. Wed., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1). — "Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

ST. JAMES'S (King-street, S.W. 1).—"Eyes of Youth," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 9. Tues., Fri., Sat., 2.30.

SAVOY (Strand, W.C. 2).—"Business Before Pleasure," 8. Wed., Thurs., Sat., 2.30. Gerr. 3366.

SCALA (Charlotte-street, W., 1).—"The Purple Mask," 8. Thurs., Sat., 2.30. Last week. Gerr. 1444 and 1366.

SHAFTESBURY (Shaftesbury-avenue).—"Yes, Uncle!" 8. Wed., Sat., 2. Gerr. 6666.

STRAND (Strand, W.C. 2).—"Scandal," 8. Wed., Thurs., Sat., 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Fri., Sat., 2.30. Gerr. 3815.

WYNDHAM'S (Charing Cross-road).—"The Law Divine," 8.15. Tues., Wed., Sat., 2.30. Reg. 3028.

VARIETY THEATRES.

ALHAMBRA (Leicester-square). — "The Bing Boys on Broadway," 8. Wed., Thurs., Sat., 2.15. Gerr. 5064.

COLISEUM (Charing Cross). — Loie Fuller's Dancing Sylphs, Godfrey Tearle and company in "The Boy Comes Home," Harry Tate, Florence Smithson, Fred Duprez, Bros. Griffiths, Tom Stuart, 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.).—"Joy-Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.).—Wilkie Bard, Ernie Lotinga and company, Percy Honri, Whit Cunliffe, Marie Blanche, Violet Essex, Cissie Lupino, Stan Kavanagh and Co., Dixie Land Jazz Band, 2.30, 6, 8.45. Gerr. 1004.

VICTORIA PALACE (Victoria Station, S.W. 1).—Arthur Prince, Geo. Bass, Bromley Carter, Maclaine, 6.15, 8.50.

THEY SAY—

That Signor Marinetti, the futurist, once presented thirteen plays in one evening.

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That Ivan Caryll has not caught the rag-time craze.

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That Oscar Hammerstein is going to produce Grand Opera again in New York.

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That the five essentials in a futuristic drama are "synthesis, independence, illogicalness, irrealism, and simultaneity."

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That Doris Keane's greatest ambition is to play Lady Macbeth.

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That the Shimmy Shake is shortly to be succeeded by the Larumba Shiver.

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That an invasion of bedroom plays is expected from America.

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That Sir Edward Elgar has never in his life received a lesson in orchestration.

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That Somerset Maugham did not get "Lady Frederick" accepted till over a dozen managers had turned the play down.

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That no new theatres may be built in London for five years.

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That W. H. Rawlins, before his recent illness, had not missed acting in a performance for eighteen years.

THE VARIETY WORLD.

Opening of Paris Palace—New London Variety Houses—Composer and Caroller—George Robey's Concert for Printers' Children.

The Paris Palace.

Our Paris correspondent wires us that Sir Alfred Butt's magnificent new Palace Theatre, in the Rue Mogador, began what promises to be a most successful career on Monday night. President and Mrs. Wilson, Mr. Arthur Balfour, and the British Ambassador were among the brilliant first-night audience, and "Hullo, Paris!" had an enthusiastic reception.

New Variety Temples.

What with several variety houses being transformed into so-called "regular" theatres, and what with some "halls" (like some playhouses) being turned into "picture palaces," it has seemed of late as though variety was scarcely holding its own. All the more welcome, therefore, is the project, just confided to the present paragraphist, that no fewer than five new music halls are to be built in London.

A Capital "Capital."

The syndicate concerned with these five forthcoming variety houses is also to be concerned with an equal number of new theatres. Its capital already amounts, we are told, to nearly half a million of money. One of the new "halls" is to be on the site of one of the most popular old "halls."

Mr. Arthur Klein.

Mr. Arthur Klein, having recovered from the wounds and shell-shock he received on active service, is now busy again in the composing of songs and scenas. Among his latest effusions of this kind are certain songs for that beautiful concert singer, Miss Felice Lyne. Also for Miss Marie Novello and for Miss Louie Beckman. With the last-named clever lady, the Lyceum's late principal boy, he will appear in the halls presently as pianist and warbler.

A F.D.H. Bard.

The principal lyrist concerned with the aforesaid Klein Carols is Charles Wilmott—one of Francis, Day and Hunter's chief "Chiefs." With A. K., C. W. wrote that beautiful ballad, "The Pathway of Love."

For Printers' Children.

A final reminder of Mr. George Robey's concert, in aid of the children of printers killed in the war, to be held on Sunday at the Coliseum. The boxes are selling freely at 100 guineas each, other seats are in great demand and handsome donations are being received so that it is hoped this will be one of the most successful concerts in aid of charity the popular comedian has ever given.

The fine programme will be contributed to by Fred Allandale, Norah Blaney and Gwen. Farrar, Ethel Cadman, the Gresham Singers, Charles Hawtrey, Rupert Hazell, Septimus Hunt (the printer baritone), Ethel Irving, George Parker, Daphne Pollard, George Robey, Godfrey Tearle, Sam Walsh, "Fringes of the Fleet" (Sir Edward Elgar conducting), and a film of Mr. Robey's investigations in the making of a modern newspaper.

All the Stars.

The big variety programme which is to be sandwiched with the theatrical fare for Mr. Wentworth Croke's testimonial benefit at the Kennington Theatre on Saturday night now includes such A1 artists as Marie Lloyd, Daisy Dormer, Charles Coborn, Daly Cooper, Mabel Lait, Harold Montague, Violet Loraine, Fred Kitchen, Cyril Clensy, the new Frivolity Quartette, and Miss Nora Delany.

"A Pair of Pyjamas."

The new sketch which is to be taken out with those clever players, Kenneth Douglas and Mary Forbes, has just been re-named "A Pair of Pyjamas."

Mr. Douglas has had some experience in variety, when (as in the "regular" theatres) his light comedy talents proved welcome. Miss Forbes has appeared in several sketches with great success, notably in that thrillsome thing called "The Terrorist."

Miss Marie Blanche.

Miss Marie Blanche, who has just made her variety début at the Palladium, scoring especially in a new song called "The World's All Right—Keep Smiling," written by Poet "Dick" Lindo, of Old Drury, and composed by H. S. Pepper, cannot remain long in her new line this time. Miss Blanche must return to the dramatic stage next Monday week, in order to start touring with Bernard Hishin's new production, "His Little Widows." She will, however, return awhile to variety, in due course, probably making her first reappearance in that department in Paris.

G. H. Elliott as Bill Poster.

The Chocolate Coloured Coon, who is now back again after 18 months' service, was in great demand for concert work on the other side, and has raised nearly £2,000 for different funds. George tells us that in most of the towns visited, such as Berkersdorf, Duren, Kerpen, Charleroi, he and his colleague, Air Mechanic Cunningham (who is now assisting him on the halls), went out bill-posting. And they were evidently most successful, as when the party appeared at the Grand Cirque, Charleroi, they played to over 3,000 persons.

When playing at Cambrai the stage could only be reached by passing through a yard, and then through a hole in the wall. They also appeared at the Apollo Theatre, Cologne, and later at the Kursaal, Spa, before Prince Albert, who sent round a message afterwards to say how much he had enjoyed the show.

A Prompt "Yes."

Mr. Fred Matthews (chairman of the Redcliff Committee), who organised a war memorial sacred concert for Bedminster (Bristol) Hippodrome on Good Friday night, expressed gratitude to Mr. Oswald Stoll for the use of the Hippodrome. He said Mr. Stoll did not wait to write a letter in reply to the application for the use of the hall, but promptly wired o'c' "Yes."

Russian Ballet at the Alhambra.

M. Manuel de Falla, the distinguished Spanish composer, whose songs and piano pieces are well known to English musicians, is coming to England shortly in connection with the production at the Alhambra of his new ballad, "The Three-cornered Hat," or "The Governor and the Miller's Wife." During his stay his "Nocturnes" for piano and orchestra will be performed for the first time in England as an orchestral interlude, the composer himself playing the solo part.

Three of the Lucky Ones.

Leslie, Stanelli, and Edgar, Three of the Lucky Ones, will make their first appearance in town on Monday at the Holborn Empire. The trio, well-known vaudeville performers before the war, were the bright particular stars of the "Bow Bells" (56th Divisional) Concert Party in France. They were fighting men before joining the concert party, and two of them hold the 1915 medal. The concert party also was always up with the Division when in action, one of the three being with the London Scottish, and the other two with the Rangers. Mr. John H. Henschel, who is their agent was also one of the 56th Division.

Death of "Billy" Thornton.

We regret to announce the death of Mr. "Billy" Thornton, the popular proprietor of the White Hart Hotel, Cheadle. As manager and producer Mr. Thornton was associated with many successful pantomimes in Manchester, and he was one of the first to introduce trained animals on the stage in productions. He was also connected with the circus business. Mr. Thornton, who was 79 years of age, died suddenly on Friday.

Demobilised.

Mr. Leslie Ward (brother of Dorothy Ward), having recently been demobilised after three years' service with the Royal Naval Air Service and R.A.F., is playing a leading part with the provincial tour of "Tails Up," from the Comedy Theatre.

The Southend Hippodrome.

The Watch Committee of the Southend Town Council has considered an application by the proprietors of the Southend Hippodrome for the grant of a full dramatic licence, the issue of which would entitle them to apply for an Excise licence in respect thereof. The application was opposed by the proprietors of the Hotel Victoria and the Sutton Arms, by the licensee of the Empire Theatre, and by the United Civic Committee. The Committee refused the application.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to acknowledge with thanks: F. Pullan, Esq., donation of £5, sent in recognition of kindness shown by the Guild to the wife of one of his artists whilst the latter was at the Front. Miss Louie Vere is thanked for collecting 5s. 6d., also "Anonymous," for gift of clothing.

A Wise Judge.

Wee Georgie Wood was a popular judge at a very successful fancy dress ball at Bristol recently, in aid of the Comrades of the Great War Association.

Miss Dorothy Storm.

Miss Dorothy Storm, the double-voiced vocaliste, is making a big success this week at the South London with Worton David and Horatio Nicholls' popular ballad, "Back From the Land of Yesterday."

"The Order of the Bath."

Miss Violet Luddington has secured Mr. Cyril Griffiths to appear with her in her sketch, "The Order of the Bath." Mr. Griffiths was recently with Miss Helen Raymond in "Being Fitted."

Miss Lily Vine.

Miss Lily Vine, who has been seriously indisposed for the past few weeks with influenza, is happily quite recovered, and opened very successfully at the Winter Gardens, Blackpool, with new songs and business.

A Boon for the Boys.

Mr. Charles Gulliver's Palladium Cigarette Fund has sent over 35,000,000 cigarettes to the boys overseas.

"The Man in the Room."

John Lawson tells us that he holds the sole right and permission for dramatisation of Clara Unford's book, published by Heinemann and Son, "The Man in the Room." Any infringements will be dealt with.

Percy Lynn and Sadie Mann.

This clever couple, Percy Lynn and Sadie Mann, who were last seen in "The Maid of the Mountains," revert to variety at the Theatre Royal, Woolwich, on May 12 in a comedy-sketch, "A Happy Idea," which has been specially written for them by Joe Hayman.

Duncan and Godfrey.

That popular couple, Duncan and Godfrey, who are topping the bill at Richmond this week, have introduced a capital new song, entitled "For Me and 'Er a Carriage is Waiting," which proved an immediate success at Finsbury Park last week.

May and Francis.

The eccentric entertainers, May and Francis, who were doing excellently last week at Shepherd's Bush, are well booked ahead, having been secured for the Syndicate Halls into 1922. In three weeks' time they open in town on the L.T.V. tour at Clapham. Wal May has appeared in a black make-up for 15 years.

The Terriers.

At the meeting on Sunday last Capt. De Villiers officiated as W.T., Charles Kasrac as V.T., Harry Gribben G.C., Walter Norman W.I., George Wisdom W.D., Tom E. Dean Y.B., and Arthur Were as Secretary.

A hearty welcome was extended to Will B. Willby, Howard Ward, Charles Kasrac, Wilkie Warren and Charles Clarke upon their reappearance in the Kennel.

The Victory Banquet will take place on Sunday, May 4, at Frascati's, the president, Bruce Green, in the chair. The reception is at 6 p.m., and the banquet at 6.30 p.m. sharp. The Belgravia Orchestra, under the direction of Mr. Frank Sweet, will play selections during the reception and dinner. The concert programme has been arranged by Terrier Harry Gribben. Tickets should be obtained as soon as possible.

The Terriers will give a concert at Brinsworth on June 22, the president, Terrier Bruce Green, in the chair. Members who desire to contribute to the programme are requested to notify Terrier Harry Gribben, giving full particulars of their turn.

Wardini.

That ideal male impersonator, Wardini, who is at East Ham this week, goes into the provinces next week, and does not return to town until the end of July, when she appears at the Chiswick Empire.

At Golders Green.

One of the outstanding features of the Golders Green holiday programme, which is headed by Daisy Dormer, is the novel entertainment provided by May Edouin, a daughter of the late Willie Edouin. Miss Edouin gained the heartiest of receptions for her versatile act, and on Monday evening was obliged to appear in front of the "tabs."

Betty Barclay.

At the Euston, last week, Betty Barclay without a baritone was doing very well indeed.

Dixie-Land Jazz Band.

The Dixie-land Jazz Band, presented by Mr. Albert de Courville for the first time in England, appeared at the Palladium last week, and met with hearty approval. The band numbers five, in addition to a lady and gentleman, both dancers, the lady singing a couple of numbers excellently. Johnnie Dale is the male jazz dancer, and his steps and gyrations are little short of wonderful, especially in "The Darktown's strutters' ball." "Everybody Shimmies Now," in conjunction with the lady, is a good duet with jazz chorus, and the lady sings "Im Sorry I Made You Cry." The band itself gave "The Barnyard Blues Jazz" and the "Tiger Rag," in the latter a saucepan and bowler hat serving as accessories to the various instruments. The Dixie-land Jazz Band is retained for this week.

"The Girl of the Golden Gate."

We hear that Louis Casson is producing "The Girl of the Golden Gate" on Monday next at Stockton, and if its reception equals that of his other show, "The Maid of the South," which is now approaching its third year, then success is assured. The book is by Herbert C. Sargent and Louis Casson, and the capital cast includes Fred Little, Fred Lyne, and Empsie Bowman.

Fred Conquest's New Sketch.

In a few weeks' time that clever actor and animal impersonator, Fred Conquest, will be seen in a new sketch called "Fixing It Up," which has been specially written for him by Herbert C. Sargent.

Presentations at Oldham.

Mr. William Dobie, the managing director of the Coliseum, Oldham, was recently presented with a gold watch and albert from the joint committee of the engineering trades of Oldham as a mark of esteem for his many kindnesses to them. On the following evening Mr. Dobie presented Mr. Harry Young, the stage manager of the Coliseum, with a gold watch and albert, and alluded to the faithful services and the general assistance he had always received from him.

The Three Van Dammes.

In a few weeks' time the Three Van Dammes will be demobilised from the Belgian Army, and hope to resume their act at the end of May.

Stan Kavanagh's New Record.

What is certainly one of the most popular juggling acts, with plenty of comedy, is that presented by Stan Kavanagh and Co., who are at the Palladium this week, following quickly on their recent success at the Coliseum. Many jugglers can handle 12 clubs at one time, but Stan has created a new record by handling 14 clubs.

Lily Eyton.

That chic singer, Lily Eyton, who is concluding her London season at Brixton this week, is introducing one of her own numbers, "Daisy from Devon." Lily's next appearance in town will be at the Victoria Palace in July.

"Sold and Healed."

In the new comedy-sketch, "Sold and Healed," which was produced with success at Tottenham last week by Jack Win and Norah Windle, they are supported by Joseph R. Tate (late of "The Belle of New York") and Eugene Cook, who was last seen in "A Live Wire." These two artists give capital support to the first-named couple.

Laddie Cliff.

On Monday week Laddie Cliff will be seen in a leading comedy part in Bernard Hishin's new show, "His Little Widows," which has been produced in the United States, and is scoring a big success.

Lune and Shaw.

Although the male partner of this couple was only demobbed 10 weeks ago the success of this original comedy-act has resulted in return dates everywhere in the provinces. Their reception last week at Shepherd's Bush was most gratifying, but they will not be able to appear in town again for three months, when they return to Chiswick Empire.

Lost—a Leather Trunk.

The Mayne Steppers, who are out of town for two weeks—this week at the Empire, Newcastle, and next at the Empire, Glasgow—have had the misfortune to lose a brown leather trunk, labelled "Empire Theatre, Newcastle."

Hay and Crawford.

Hay and Crawford, the popular "Round the World Girls," were accorded a hearty reception on Monday night at the Empire, Birmingham, from a packed house on the occasion of their first appearance in vaudeville, after their record run at the Alexandra panto. This clever duo will be back in London next week, when they will open at the Hippodrome, Rotherhithe.

B. Feldman and Co. Numbers.

Nan Stuart, playing leading lady in Henschall's revue, "For Me and My Gal," sings artistically "For One Sweet Day," a new and very attractive number.

One outstanding hit in Harry Day's "Jolly Jingles" revue is "That Jasbo Jungle Band."

George Carvey is singing "Live the Old Times O'er Again" and making a great success. Christine King continues to feature the same ballad, which is one of her most popular numbers.

At the Empire, Brixton, last week, Gaye Gordon was particularly happy in "Have a Smile," a new number with decided possibilities.

Linden and Berridge were applauded at Hammersmith Palace last week for good work in "They Were All Out of Step but Jim," and "If You're Crazy About the Women."

At the same popular house Inez and Dolly Vincent featured "N'Everything" in captivating style, while Percy Honri, as usual, charmed everyone with an artistic instrumental rendering of "I've Got the Sweetest Girl in Maryland."

Herman Darewski Co. Numbers.

Florrie Forde, who is at the Tower, Morecambe, this week, has found some rare winners from the Darewski house, notably, "Hold My Hand," by Huntley Trevor and Harry Gifford, and a very fine new "Seaside" number, by the last-named writer and Fred Murray.

Ella Shields produced her fine new Darewski song, "Where Did You Find the Lady?" by Huntley Trevor and John Neat, at the Empire, Nottingham, last week, with very great success.

Serva Dane introduced the delightful song, "In the Land of Wedding Bells," at the Hippodrome, Nottingham, last week, and achieved an instantaneous hit.

May Moore Duprez, at the Holborn Empire this week, is making a big success with her Scotch offering, "There's a Wee Hame in the Hielands."

Winifred Ward, who is at the Empire, Newcastle, is featuring Peter Bernard's new comedy-chorus song, "I'd Like a Glass of B-b-b-beer, Bill."

Lawrence Wright Music Co. Numbers.

In Lawrence Wright publications all musical acts are able to find material which is most valuable to them in their shows. In town alone the Golda Quartette at Kilburn, the Gomez Trio at Chelsea, the Rubani Trio at Finsbury Park, and the Ryewodes Trio at Tottenham are all using Lawrence Wright numbers in their acts. Madam Golda is heard to big advantage in "Back from the Land of Yesterday," whilst the baritone of the show is singing "For You a Rose—For Me a Memory," a number without a refrain which is destined to secure great popularity. The Rubani Trio are presenting a diversified singing and dancing act, in which they are singing "Back From the Land of Yesterday," the ever-popular "Delilah" waltz, and a new instrumental rag, "Jazzmania"; the Ryewodes Trio are pinning their faith to "Back From the Land of Yesterday"; whilst the Gomez Trio are using both "For You a Rose—For Me a Memory," and the big new waltz ballad, "Egypt, I Am Calling You."

"OH! LA, LA."

Revue, in Three Scenes, First Time in London, at Queen's, Poplar, on Monday, April 21.

There is little plot, but plenty of comedy in this new revue, which is proving greatly to the liking of the Queen's, Poplar, patrons this week. What plot there is tells of the engagement of a 'tec to trace a hotel thief. The 'tec has numerous other escapades before the curtain finally rings down. The scenery is good, and dresses very smart, and the whole show runs merrily with a swing from start to finish.

Mr. Bob Selvidge essays the principal comedian's rôle, and he is indescribably funny throughout. His burlesque work is excellent, notably the ballet dance and musical conductor's gag. Wee Georgie Harris, the great little comedian, proves a fine foil for Mr. Selvidge, and ably assists in the comedy line. He sings well "At Half-past Nine" and "One Little Girlie." Mr. Reg Roberts is also capital as the Hotel Manager, and in other guises. He works hard, and makes a big hit. Signor Mario Mariani uses his fine tenor voice to advantage in an excerpt from "Pagliacci" and "Until." Miss Robina Selvidge is a delightful musical-comedy girl, and sings her "Peaches in Georgia," and other numbers capitally; whilst pretty Miss Lily Hartley in two Dixieland numbers makes an ideal revue girl. The Misses Gwen and Olga Orani in the last scene contribute a good terpsichorean display, and the Misses Ella Stanley, Rosie Nethersole, and Kathleen and Edna Stoddart (the "Oh! La, La" girls) form a charming quartette of dainty dancers.

Mr. Edward M. Cooke presents the show, which is produced by Mr. Ben Taylor, and Mr. Mark Chesney is the capable musical director.

"THE BIG SHOW" AT LEEDS.

Large holiday crowds packed the magnificent and enormous marquee holding the varied and wonderful attractions of the "Big Show" which opened at Leeds on Easter Monday. The U.S. and European Combine are to be congratulated on the smoothness with which everything went off on the opening day, an enormous show like this requiring some handling. Two large rings down the centre of the marquee are kept busy at the same time with a host of clever equestrian turns, tumblers, clowns galore, tramp cyclists, acrobats, performing ponies, performing monkeys, and numerous other attractions. At the top end of the marquee there is a spacious stage on which we have lady trick cyclists, performing animals, and grand juvenile spectacles, "Betty," and "A Night in Japan," including many cleverly trained local children.

Still the list of attractions is not complete. There is the Swift Jazz Band and two other fine orchestras, and a Grand Prize military band; daylight cinema, including all the latest pictures, a variety show, and a local trades exhibition.

One of the most popular items on the opening day was the spectacle, "A Night in Japan," in which the kiddies were simply great, and earned loud applause. The stupendous marquee is tastefully draped, and Union Jacks and Stars and Stripes are seen side by side in profusion. The lighting is splendid, scores of large arc lamps giving a bright effect against the red and white awning.

Mr. T. M. Sylvester, the Director-General, is to be congratulated, with his staff, on the handling of this vast concern. In addition to Mr. Sylvester the gentlemen responsible are Gene Morelle, general manager; F. G. Roper, London representative of the British Board; R. Roosevelt, of the American Board; J. B. Hastings, the advance impresario; and King Ohmy, the equestrian director.

"MR. TOWER, OF LONDON."

Revue, in Five Scenes, Written by Carleton Ainsworth, Produced at the Bedford, Camden Town, on Monday, April 14.

The slight plot of this revue concerns the doings of a Mr. Tower, of London, who, however, we first see in his country farm. He tries 'bus driving, runs a concert party, and finally takes over a store. There is plenty of capital comedy, and scenery and dresses are excellent. Mr. Tower is well played by Mr. Archie Pitt, a comedian with a quiet, quaint style and he is well assisted by Mr. Erne Maybury, who sings well "Raggedy Doo," and other numbers. Miss Gracie Fields is very popular. She sings "She Lives Down in Our Alley" and "I'd Like to Marry" very cleverly. Miss Betty Stanefield, a pretty Gwendolen, has two attractive songs in "Grandma's Day" and a "Specials" number. Mr. J. Mitchell is a funny Farmer's Boy, and Miss Hilda Farrand uses a fine voice to advantage in "I'll Sing to You" and other ballads. Miss Dolly Ruhens is musical directoress.

MY MUSIC HALL TOUR.

AUDIENCES' LITTLE WAYS—LIGHT ON THE HOUSING QUESTION—DOROTHY MULLORD AT THE KILBURN EMPIRE.

The daily life—or, rather, nightly life—of a music hall artist embraces all sorts of experiences, and no doubt he very soon learns to understand the moods and vagaries of his audience. He knows when he has "clicked," or when he is in danger of getting the bird. The writing on the wall is clear. And he rejoices or despairs, according to its message.

But even the most experienced star will trip up at times. Two or three weeks ago a comedian, who was not going too well, bucked up suddenly in response to a burst of laughter. The laughter was caused, not by himself as he fondly imagined, but by a programme floating down from the balcony on to the head of a nearly bald gentleman. Conversely, when a man shouted out, "Oh, shurrup!" at the Metropolitan while Brinkman and the Steele Sisters were doing their turn, I could see by the disturbed expression on the former's face that he imagined there was at least one member of the audience whom he was failing to please. The exclamation, however, was addressed, not to him, but to a convivial gentleman in the audience who had dined rather too well and insisted on telling everyone in his vicinity what he thought of Bismarck.

At the Metropolitan.

This was a pity, because Brinkman's postman song was really funny, and was also really appreciated. I trust he and his merry companions will read this, in order that their minds may be set at rest.

What a delightful lilt the Irish accent possesses! That fact is undeniable, whether we be Home Rulers or not. One of the aforementioned "companions" spoke Irish in rich, rolling chunks, and later on Judith Wogan, as Biddy in the comedy sketch of that name, gave us another dose of the prettiest Irish brogue one could hope to hear. The sketch provided Judith with an excellent part, and Vernon Sylvaine was good, too, as the gallant captain she happened to meet in the park.

Betty Washington and Bruce Green both scored big successes. Betty charmed the audience with her violin playing and her bare feet. She is certainly vivacious, and knows how to win her hearers, as she trips and dances across the stage to the music she maketh. We insisted on two encores. Had time and the management permitted, we would have clamoured for more still.

Bruce Green, "the most talked-of of dames," brought the house down. He reduced the audience to pulp. I watched one elderly officer roll helplessly on his seat, and it was difficult to conceive that here was a man who had doubtless barked out instructions to thousands of trembling Tommies on parade. In Bruce's hands he was wax.

I commend everyone who has not seen them to go and see "Jerry and Co.—Builders." With houses so urgently needed, it is perhaps tantalising to watch three builders spend ten minutes without even erecting the smallest portion of a wall; but Jerry and Co. do try, at any rate, and if doors fall on top of you, and ropes get entangled in you, and hammers wobble and pails leak, and everything goes wrong from A to Z, how can you expect substantial results? "Jerry and Co." is a very clever and droll pantomime knockabout turn, and I hope I shall have the good luck to strike it again ere long.

I cannot tell you anything about Roy Mex, because a sudden rain-squall on my way to the Metropolitan sent me into an umbrella shop and caused me to miss Roy's performance. Lestocq and Childerstone must also "blame it on the weather." But I arrived in time for Arthur Aiston, and heard him sing his popular favourite, "Allus Be Up and Doin'."

At the Kilburn Empire.

The weather was kinder when I did my rush from Edgware-road to Kilburn, and I arrived at the Kilburn Empire comparatively dry. It is not my usual habit to visit halls when they are running plays, but I wanted to see Dorothy Mullord in "For Services Rendered." Miss Mullord put a deal of genuine feeling into her part. And there are other variety friends in the cast well worth seeing, notably, Fred Monti, as Bill Bloggins. He always carried the audience with him, and scored many good laughs. His attempts to land "a hundred pound prize" in "John Bull's" competition, "Bullets," provided a lot of fun, and the presentation of "John Bull's" representative in one of the scenes had a special interest for me. It set me reflecting that no one is really safe these days. Who can say that I shall not one night be watching a music hall critic on the boards? Bernard Shaw did something of the sort in "Fanny's First Play." If they desire, players and playwrights have ample opportunities of getting back at us!

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THE LONDON MUSIC HALLS.

COLISEUM.

A holiday programme of unusual excellence has this week crowded this handsome Stoll house to capacity. The Griffiths Brothers are very funny in their bizarre burlesque, "A Day in Rome," and certainly they do as the Rum 'uns do, and the lion is a truly fearsome, yet frolicsome, beast as presented by them. Bi-bo-bi dances, gyrates, and wrestles with the bells, all the while extracting well-known melodies therefrom in most exhilarating and artistic fashion. Loie Fuller, unhappily recently too seriously ill to superintend rehearsals of her dancing sylphs, can have nothing to complain of in their dainty classical calisthenic display in the "Nell Gwynne," "Peer Gynt," and "The Big Veil" dances, of which the latter is extremely beautiful and novel.

Fred Duprez, the popular American humourist, has an interminable fund of droll patter and dry humour in his utterances in song and story on the subject of matrimony. Godfrey Tearle and Co. are prime favourites in A. A. Milne's amusing and ingenious topical playlet, "The Boy Comes Home," in which Mr. Godfrey Tearle acts with natural force as Phillip, and, he has excellent support from Amy Coleridge as Aunt Emily, Maud Scott as Mrs. Higgins, Helen Hardy as Mary, and Arthur Bawtree as Uncle James. The Flying Banvards are announced as comedy gymnasts. Certainly it would be no joke to most of us to emulate their agility, but the fantastic foolery of the "stripy" Banvard goes a long way to turn his fearsome feats into fun, even whilst our hair stands on end at his daring.

Harry Tate is appearing here this week in "Selling a Car" (the Tate o' plane being promised presently), but Florence Smithson is still too indisposed to appear, and is deputised for by Miss Florence Hook, a charming and sweet-voiced mezzo-soprano, who gains a great reception in her admirably rendered songs, "Home is Where You Are," "The Sweetest Flower That Blows," and an insistent encore, "God Bless you, dear"; and Tom Stuart, in burlesque impressions, gives some clever imitations.

* * *

HAMMERSMITH PALACE.

There were two big houses at the Hammersmith Palace on Monday, the strong programme including such favourites as J. W. Rickaby, who sang "I'm Not So Young As I Used To Be," his new "Medal Song," the chorus of which was taken up by the audience, and an American song, "The Best Thing on Broadway." Harry Champion sang "Don't Get the Wind Up, Walter," and two other songs. T. E. Dunville gave his usual amusing turn, with the happiest results. The McNaughtons scored well in a "fresh Outburst of Brotherly Love," and Anna Dorothy sang "I Should Worry" and a "Good-Byee" song in which she introduced some excellent character-studies, especially one of "Charley Chaplin."

A very popular turn is provided by the Sutcliffe Family, who not only give a first-class acrobatic act, but also some excellent Scotch pipe and drum selections and double sword dancing. The Highland costume also adds to the attractiveness of the act. Rene Ralph is very dainty in her song, "Baby Ways." Tom E. Hood has two capital songs in "Father" and "The Telegraph Boy," introducing in the latter some good leg-mania dancing. Raie and Rosie Walters are pretty and musical, and Madgie Velma and her Ruffles are a good quintette of lady vocalists, gowned in the latest Paris fashions. The excellent orchestra is ably conducted by Mr. H. W. May, and the comfort of the house is ably directed by James A. Molloy.

* * *

KILBURN EMPIRE.

Harry Weldon, in his latest burlesque creations, tops a fine holiday bill at the Kilburn Empire this week, and the popular comedian's clever and unique comedy work kept a capacity audience on Monday in the merriest of moods. Mr. John G. Branden's sketch, "Tornado," with Miss Mary Mayfren and Co., also occupies a prominent place in the bill, and proves much to the liking of audiences. Miss Mayfren contributes a powerful study of the crackswoman, "Tornado," and is ably assisted by Mr. Barney Lando as the diamond broker, Mr. Frank Tennant, another cracksman, Miss Frances Ruttledge as Sadie and Mr. Harry Newman as the 'tec. Den and Mark get plenty of applause for their clever acrobatic work, and Rosie Lloyd puts plenty of life into her two numbers, "Dear Old Boys" and "Many Happy Returns of the Day." Adam Tomlinson sings and talks, his gags on Monday creating hearty laughter and applause.

Dainty Doris charms us with "After You've Gone," a sentimental ballad, and the popular "When the Sun Goes Down in Dixie," and follows the latter number with a captivating dance. Hayman and Lowe open with a burlesque on "Old Soldiers Never Die," following with a song on "L-o-v-e," their impression of how two ragtimers might sing in operatic style "Romeo and Juliet" being especially popular. The Margaret Golda Quartette, in their delightful musical scena, are the remaining item. Mr. Harold Herricks opens with "Mother Mine," using his fine baritone voice to advantage in this, and Miss Edith Penville, the gifted flautiste, follows with a well-rendered selection. Miss Golda sings "Song of a Rose," which is the concluding item, piano, flute, baritone, and Miss Golda herself joining in a harmonious finale. Mr. F. W. McAvoy is the courteous manager here.

* * *

EAST HAM PALACE.

Crowded houses rule this holiday week at this popular theatre of varieties. A charming performance is given by Evelyn May, who plays the violin with great artistic feeling and musical ability, and receives an ovation. Her accompanist on the piano, too, deserves a word of praise. Holden and Graham introduce some clever novelties, such as smoke pictures, which are quickly and skilfully executed. They also dance and conjure, and their comic shadowgraphic effects are hugely appreciated. Haig Bros. and Ryan, the harmonious humorists, with a bright, breezy style, are given a warm welcome. In "Dear Old Mother Mine," the more sentimental vein is successfully essayed, and altogether this turn is very popular. Lawrence Barclay in his pantomime dame songs and stories never fails to amuse with his topical commentary and feminine confidences, delivered as they are in droll and comical fashion.

Noni and Partner are among the most enjoyable turns, and the incomparable drole keeps everyone roaring with laughter with his quaint eccentric musical absurdity and his grotesque antics. His partner, besides playing well up to him, has a pleasant voice and an alert, attractive manner. The crowning joy, however, is their delightful concertina duet. The Red, White, and Blue trio give their original sensational cycling speciality. Their tricks are performed on a kind of miniature cycling track in the centre of the stage, round which they whirl at breakneck speed. Wardini, vocalist, and Gaby Fay, comedienne, complete the programme.

* * *

RICHMOND HIPPODROME.

Manager Mr. William Payne, who controls the fortunes of this pretty Temple of Thespis, has a strong bill for Easter, and the good results are a natural sequence. George Grogie, a rustic, with spontaneous humour bubbling over, amuses everyone with his quaint ditties. Obsorne and Perryer score a huge success with their clever sketch, "Seeing the Show," which the audience keenly appreciate. There is some pretty wit in the comedy duologue, "Tar and Feathers," in which Duncan and Godfrey fence delightfully. Of the wonders of juggling Mozetti provides the last word, and is keen and agile. An excellent turn is Kuming and Windsor, the violin solo of the latter being especially beautiful. Flora Cromer charms everyone with her skill, and reaps a whirlwind of applause; nor should that quaint comedian, Mr. George Jackley, be forgotten for a wonderful fund of humour. Mr. Mears may be complimented all round.

* * *

CHISWICK EMPIRE.

This Stoll house maintains its excellent reputation, and Mr. J. Persich, the always courteous manager, is ever alive to the tastes of his clientele. This week Miss Clarice Mayne and the irresponsible "That" top the bill, and renew their triumphs. They meet with a tremendous reception as the result of their splendid efforts. "Give Me a Little Cosy Corner" proves a huge success, and the reception accorded to both artists is well merited. But these are not the only aces in the pack, for here is Will Fox, with his wild musical parody of "Paddy Whiski," ready to play the piano in any position that human ingenuity can suggest. Brum and his Sailor in "Naval Pastimes" are tremendously popular, and then there is that ripe comedian, Dan Rolyat, brimming over with fun and frolic, and causing hurricanes of merriment. A droll wag is D. R. The Dainty Danes dance and sing their way into popularity, and never for a moment is their success in doubt. Page's Animated Dolls have really got beyond the stage of dollyism; we are inclined to dub them full-blown "pros"; it is quite a delightful "show"—cleverly manipulated, and proving Page's versatility. A warm welcome is extended to J. H. Wakefield, and deservedly so; his patter and dancing were alike excellent. Edie Veno, in pathos and comedy, betrays a singular vein of cleverness, and gives a fine performance. Her humour is at its best in her song, "With My Umbrella in My Hand." The animated pictures are interesting, and complete a good bill.

* * *

FINSBURY PARK EMPIRE.

A particularly bright Easter holiday programme has proved a powerful attraction, and in spite of the fine weather, the handsome building has had its full share of generous patronage. No one has received a heartier welcome than the favourite Lancashire comedian, Mr. George Formby, whose oddities of dress and manner are in themselves sufficient to excite hearty laughter. His funny ditties and funnier patter never fail to affect an audience in the way intended, and "Good Old George's" popularity at Finsbury Park is undoubtedly established on a firm foundation. Another comedian who is certain of a popular reception is Mr. Sammy Shields, who scores with his song "You're Sure to Find a Scotchman There," and whose famous football ditty goes as well as ever. Miss Daisy Wood upholds her reputation as a clever comedienne, who retains all her brightness and vivacity, and sings and dances in a style that gains for her much appreciative applause. Willie James and the Doran Sisters are smart dancers and vocalists, and meet with favour. The Rubani Trio, in distinctive songs and dances, give an artistic show; the Misses Gertie Bainbridge, Queenie and Madeline Hall all contributing to its success. The act is presented by Mr. Jack Ruben, and special scenery and effects are introduced. Fred. Brezin, the Anglo-French entertainer, performs his mystifying tricks in neat style, and Kramer and Morton, the two Black Dots, are noticed elsewhere. Mr. Cecil A. Collins, the new acting manager here, has already gained popularity with the patrons of the Empire by his unvarying courtesy and tact in the performance of his duties.

"AMBITION."

Musical Comedy-Absurdity in One Act and Two Scenes, Book by Reuben Gilman Welch and Leon Pollock, Music by Hal Dyson, Produced at the Chelsea Palace on Monday, April 21.

The Chelsea Palace was crowded on Monday evening, when, under the auspices of Mr. Harry Burns, the first twelve prize-winners in a recent £1,000 Beauty Competition appeared in a musical play, "Ambition," which, under the title of "Mrs. O'Malley's Reception," a satire on New York society, was produced at the Victoria Palace on March 27, 1916. Miss Kitty Francis, the American comedienne, again essayed the principal character of Mrs. O'Malley.

Commere introduces Johnnie O'Malley, who, in turn, in some smart gags, prepares the audience for Mrs. O'Malley and her beauty guests. That typical Hibernian lady, with "money to burn," and an ardent ambition to enter the exclusive smart set of New York, gives a grand ball and reception in the Banquet Hall of the Waldorf Astoria, at which the wives of bacon kings, great financiers, and railway bosses are present, the parts being filled by the prize-winning beauties, all handsomely gowned, headed by Miss Miriam J. Sabbage. There are many humorous incidents, diversified by musical interludes and dances.

Miss Kitty Francis made a delightful Mrs. O'Malley, her ready wit and naïve Irish ingenuousness appealing greatly to the audience; Miss Miriam Sabbage, despite obvious nervousness, created a good impression as Mrs. H. O. Belmont. Miss Barbara Roberts was a clever Commere, and Miss Sybil Wise good as Mrs. Sloane. That clever comedian, Mr. Rube Welch, was at his best as Johnnie O'Malley, and Miss Athalie Davis (Kittie O'Malley) and Mr. A. C. Lilly (Michael James) aided merrily in the fun-raising.

The music of Mr. Hal Dyson is tuneful. We understand that Miss Sabbage, who possesses a clear soprano voice, will in a few nights sing a number specially written for her. "Ambition," which had a good reception, is fully booked for a tour of the Syndicate halls, afterwards visiting the chief provincial centres.

Bristol Colston Hall.

The Colston Hall at Bristol has been famed for sixty years past as one of the finest halls in the provinces, and recently it became civic property, as the City Council decided to pay £65,000 for it, the vendor directors offering it to the city at that price, although they had an offer of £85,000 for it from a syndicate intending to convert it into a picture theatre. It is computed the city has secured a bargain, for the organ at the hall is worth £15,000, the land at present value is worth £30,000, and the cost to-day of building such a hall would be £90,000.

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"THE ERA" FILM SECTION

BRITISH AND AMERICAN CINEMA CONTRASTS.

Mr. Herbert Brenon, the well-known producer, was to have given a lecture on the subject of British films at the Stoll Picture Theatre Club, on Wednesday evening, but owing to unfavourable weather conditions he was detained in Paris, and at short notice his place was taken by Mr. Harry Engholm, of the London Film Co., who discoursed in interesting fashion on the contrasts which he had found between this country and America in matters appertaining to cinemas and film productions.

Audiences.

Mr. Engholm, in opening, said that although his interests and occupation kept him closely associated with the writing of screen plays he had been very much brought into contact with cinema audiences, and had found that in studying them there was a great deal to be learnt. A visit to the United States had revealed to him that the difference between a British and an American audience was tremendous. The latter had a much quicker perception of the points in a play than a British audience.

Scenarios.

Referring next to the difficulties which the screen scenario writer had to encounter, Mr. Engholm pointed out that he had to appeal to a mixed audience, and so had to get down to essentials in his play. Films that the occupants of the shilling seats might like would very possibly get what actors called "the bird" from the threepenny people. While in this country it was, he thought, difficult to write a scenario very interesting or exciting in ordinary domestic life, it was not the case in America, because there the incidents depicted in the plays actually happened. Whereas a screen play that will satisfy an American audience will also please a British audience, Americans did not seem to like British films, regarding them as dull.

America's Picture Palaces.

The lecturer went on to speak of the American picture palaces and to contrast them with our own. Large orchestras were engaged, and everything was done to make the surroundings in keeping with the pictures exhibited. Everybody in America went to the picture palace, whereas in this country there were people who seemed to be proud of the fact that they had never entered one. The competition in America between rival cinemas was very keen. Special matinées "for ladies only" were given, and in Chicago he noticed there were matinées "for husbands only." He was afraid that in the past the proprietors of our own picture palaces had not made a close study of the wants of audiences as the Americans had done, but he believed that we were rapidly approaching that phase in the film business, and that in the future the picture palace would, next to the Church, become the most important centre in a community. He was of opinion that our cinema halls were too small, and that they should seat at least five or six thousand people. In conclusion, Mr. Engholm insisted on the importance of British producers screening pictures which would have a universal appeal, and the film industry would then reap great financial results.

HER MAJESTY QUEEN ALEXANDRA
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"FOR FREEDOM."
BROTHER'S SACRIFICE FOR SISTER'S HONOUR.

Production ..... William Fox
Type ..... Drama
Star ..... William Farnum
Length ..... Six Reels

This is a typical Farnum film, alive with the personality of the star, and having good photography and a strong plot. Herbert Osborn is the leader of a small party of stockholders endeavouring to outwit a combination of capitalists. Just before an important meeting Osborn is called away, and Robert Wayne, his brother-in-law, is to take his place. Edith Osborn, thinking herself neglected, proposes to elope with Howard Stratton, but repents in time, and Wayne, coming to her rescue, is late for the meeting. The capitalists are victorious, and, disgraced in the eyes of his friends, Wayne leaves town. Stratton threatens Edith with compromising notes, and is thrashed by Robert. He is sentenced to imprisonment, but later is allowed to enlist. After being wounded, Wayne is discharged, and falls in love with Mary Fenton. Mary's uncle, knowing Wayne in his prison days, withholds his consent to the marriage. But Edith confessing of her affair with Stratton, the way is cleared for the happiness of her sacrificing brother.

* * *

"PEG O' THE SEA."
CHARMING HEROINE OF THE IRISH FISHER-FOLK.

Production ..... Sun Exclusives
Type ..... Comedy Drama
Star ..... Jean Southern
Length ..... Five Reels
Distributors ..... Globe Films, Ltd.
Release ..... September

"Peg o' the Sea," screened at the Court Picture Theatre on Wednesday, the 16th, by Globe Films, Ltd., is likely to prove "Peg of all hearts," for it would be difficult to find a daintier heroine or a picture more full of human touches. Peg is the granddaughter of an old fisherman, Dennis McGuire. Bluch Andrews, the village wastrel, repulsed by the girl, plots revenge, and cuts Dennis's nets. Staying also in the village is Frank Blair, who has invented a new naval signal. He is engaged to Eileen Wharton, but she laughs at his invention, and takes but little heed of his friendship with Dennis and the charming Peg, whom he meets first as a fisher-boy. Dennis sees Bluch in the act of cutting the nets, and, with Peg, rows out to confront him. Dennis is struck down, and the two adrift are rescued by Blair. After Peg has nursed the old man back to life, Blair takes her to see his invention, and finds a letter from Eileen breaking off the engagement. In his anger he attempts to smash his model, but Peg restrains him. Mad with jealousy, Bluch Andrews makes another attempt to harm Peg, but she is again rescued by Blair, who has learned to love her, and later he wins her for his own. Miss Jean Southern plays Peg with delightful naturalness, and some beautiful sea scenery is utilised as a background for the picture, which is well photographed and lighted. Capital work is also put in by Mr. Stanley Wharton as Blair and Charles Sutton as Dennis.

[See our Film Markings.]

* * *

"A SPLENDID LIE."
MOTHER'S SACRIFICE FOR HER DAUGHTER.

Production ..... Urban
Star ..... Kitty Gordon
Type ..... Drama
Length ..... Five Parts

"The splendid lie" of the title is the denial of her maternity by a cruelly treated woman named Rita Carstairs in order that her daughter may be relieved of the stigma of illegitimacy, and thus enabled to marry the man of her choice. To do this she declares that the girl is the daughter of old friends, and thus loses the only being in the world whom she cherishes, incidentally enabling the man who had been the cause of the trouble to get off scot free and to continue to pose as a philanthropist. The story suffers somewhat from being too involved and overburdened with incident, but there can be nothing but praise for the acting of Miss Kitty Gordon, and the luxurious settings.

[See our Film Markings.]

* * *

"TOO MANY MILLIONS."
YOUNG COUPLE GAIN HAPPINESS AND WEALTH.

Production ..... Paramount
Type ..... Comedy Drama
Star ..... Wallace Reid
Length ..... Five Reels

A brisk comedy, with many laughs and unusual situations, the above production stars Wallace Reid in the rôle of an engaging young millionaire, who inherits his vast wealth owing to two uncles dying without leaving a will. The new heir is unaware that much of the money really belongs to various people who have been fleeced by his late relatives, and when a charming girl appears suddenly in his bedroom, he is much surprised. The stranger explains that she requires the money, which originally belonged to her father. But owing to the sudden disappearance of the family clerk the one-time man of millions finds himself a pauper. Hero and heroine set out in search of the thief, but are unsuccessful. They, however, decide to get married, and eventually, the millions being returned to the rightful owners, all is well.

* * *

"THE GLORIOUS ADVENTURE."
CRINOLINE GIRL'S ROMANCE.

Production ..... Goldwyn
Star ..... Mae Marsh
Type ..... Drama
Length ..... Five Reels
Distributors ..... Stoll Film Co.

In this picture, with its old-world atmosphere, Mae Marsh is the personification of daintiness, acting very charmingly as a crinoline girl. Brought up in a corner of Georgia by her old Aunt Christy, Carey Wethersbee knows nothing of the ways of the world, but on the death of her aunt Carey pays a visit to town, and, asking to be driven to the "biggest house," she arrives at the residence of Hiram Ward. Ward, a stern business man, is naturally much surprised at the quaint little girl's behaviour. She refuses to go away, and soon learns of a forthcoming strike at Ward's factory. Knowing that hunger is the cause of the trouble, Carey tries to influence Ward to pay better wages. Her appeal is of no avail, and finally she returns home. Then it is that Ward realises how much he loves her, and comes to claim his bride with the news that in future the factory hands will have nothing to complain about.

[See our Film Markings.]

* * *

"THE DRIFTERS."
DRAMATIC STORY OF THE FROZEN YUKON.

Production ..... Ward
Stars ..J. Warren Kerrigan and Lois Wilson
Type ..... Drama
Length ..... Five Reels

The advent of a half-demented woman into the cabin occupied by three men of diverse natures brings about a long-brewing quarrel between two of them—MacLaren and Mears. The former has come into the wilds of the Yukon to get away, if possible, from an early life of dissipation and failure; the latter to escape the clutches of the law. The intruder is gradually restored to reason by MacLaren's assiduous attention. But Mears looks with alarm upon the success of his companion's efforts, for, recognising the girl as one whom he had victimised, he fears her return to sanity. With the return of the mystery woman's memory it transpires that Mears is the assumed name of the lawyer Brooks, who had not only been the cause of the death of MacLaren's mother, but had caused his secretary, the mystery woman's brother, to suffer the penalty of his (Brooks') crime. How the offender is tracked and punished is dramatically shown, the film ending on the happy union of the two principal sufferers. The acting is good and the scenery magnificent.

[See our Film Markings.]

* * *

"THE SILENT MASTER."
STORY OF APACHE LIFE IN PARIS.

Production ..... Select
Type ..... Drama
Star ..... Robert Warwick
Length ..... Five Reels
Distributors ..... Gaumont's

"The Silent Master," from the novel by Phillips Oppenheim, is a story of apache life in the slums of Paris. The splendid settings form an ideal background to the striking personality of Robert Warwick. Valentine Duval, in reality a marquis, rights many wrongs under an assumed name. Becoming acquainted with Eugene, a young American, Duval introduces him to his court of justice, where human wolves in sheep's clothing are privately punished. Afterwards Eugene becomes friendly with Robert, an apache, and follows so rapidly in the latter's footsteps that he is soon behind prison bars. Duval visits America, where he falls in love with Evelyn, whom he eventually marries. Later Duval discovers that Eugene and Evelyn are brother and sister. The boy is by now a denizen of the underworld, and, attributing the cause to her husband, Evelyn asks for a separation. Duval, forced to consent, rapidly follows his brother-in-law's example, till the visit of his child shows him the folly of his ways. Evelyn obstinately refuses to see Duval, but the baby finally effects a reconciliation between the estranged couple.

* * *

"A FIGHT FOR MILLIONS."
THRILLING SERIAL SET IN PICTURESQUE SCENERY.

Distributors ..... Vitagraph
Stars .... William Duncan, Edith Johnson, and Joe Ryan
Type ..... Serial Melodrama
Length ..... Fifteen 2-reel Episodes

The final five episodes of Vitagraph's latest serial were shown at their private theatre on Tuesday afternoon last. The plot of the story deals with the efforts of the two villains, Jacob Lawless and Walter Hyde, to marry their cousin, Jean Benton, in order to become possessed of her fortune; the frustration of their machinations by Jean and Bob Hardy, whom she loves, forms the theme of the serial. The final five episodes abound in thrills and clever stunts and make a real live film, although each episode is complete in itself. The story is so enthrallingly screened that the following episode is eagerly awaited. The acting is all that can be desired, and abounds in some remarkable and daring displays of horsemanship; set in picturesque scenery, the serial can be thoroughly recommended. The somewhat unintellible sub-titles are being re-edited by Vitagraph's before the film is released, and this will be to the advantage of the picture.

* * *

"PLAYTHINGS."
SHOULD A WOMAN TELL?

Production ..... Bluebird
Star ..... Fritzi Brunette
Type ..... Drama
Length ..... Five Reels
Distributors ..... L.I.F.T. Co.

The story of this picture, shown to the trade at the West End Cinema on Tuesday last, deals with Marjorie North, a young American girl who is betrayed by Gordon Trenwith, son of the owner of the store at which she works. Later she meets a good man, John Hayward, and a feeling of mutual love results. She, however, will not marry him on account of her past, which is unknown to him, but when she finds that Trenwith is about to marry Hayward's sister she confesses her shame to him in order to save the girl from a like fate. Trenwith is killed, and Marjorie finds happiness with Hayward. Miss Fritzi Brunette plays the strong part of Marjorie very finely, and is ably supported by a well-chosen cast. The lighting effects are good and the whole production well arranged.

[See our Film Markings.]

* * *

"THE GREEN GOD."
VITAGRAPH DETECTIVE DRAMA.

Production ..... Vitagraph
Type ..... Drama
Star ..... Harry T. Morey
Length ..... Five Reels

The usual excellent Vitagraph photography and acting ensure the favourable reception of this film detective drama anywhere. Major Temple, although professing to love his daughter, Muriel, is prepared to sacrifice her future in his desire to gain possession of a famous Green God owned by Robert Ashton. Muriel loves Owen Morgan, an artist who is forced to seek shelter from a storm during a visit to Ashton's. That night a tragedy takes place, and the morning finds three persons suspected of the murder of Ashton. Instead of clearing, the mystery deepens, Morgan eventually being arrested. It is finally proved, however, that Ashton lost his life through striking his head against his bed, so Morgan and Muriel are free to marry.

[See our Film Markings.]

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Kings and Queens from start of time,
In every land in every clime,
Never failed seeking around,
Eventually they always found,
Many joys and happiness profound,
Accumulated in "Suspense."

Lo, on May the sixth to come,
In the West End Cinema will some
Multitudes convene; to watch the play,
In Mollie King is filmed the Actress star,
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ROUND ABOUT FILMLAND.

An Actor-Horseman—Miss Fannie Ward in "A Japanese Nightingale"—Official Washington, U.S.A., on the Film.

Managerial Changes.

Mr. Sidney Arnall, who has been general manager of New Bio Exclusives for several months past, has, we hear, accepted the position of general manager to the General Film Renting Co., Ltd., his place at the New Bio. being taken by Mr. E. M. Kane, well known to the trade by his association with Ashley Exclusive Films, Ltd.

British Actors' Film Co.

One of the most interesting members of the British Actors' Film Co. is certainly its managing director, A. E. Matthews. At his work in the company's studio he is, we hear, a very different person from the happy-go-lucky fellow who sauntered so nonchalantly on to the stage in "Nothing but the Truth." He is as smiling as ever, but the nonchalance has gone; he has become deadly serious, and insists on everyone else concerned taking their duties as seriously.

There is one time when Mr. Matthews is always required, and that is when scenes are to be taken with horses. He is an expert horseman, and he sees that no shoddy horsemanship is passed in a British Actors' film. In the forthcoming production, "The Castle of Dreams," he has little riding to do, but he assiduously teaches the various members of the cast who have to be mounted exactly how it has to be done.

Billie Rhodes for the Provinces.

The instantaneous success of the Billie Rhodes Comedies has had the not unnatural result of flooding the Pioneer offices with inquiries about territorial rights. The films had, of course, been purchased for the United Kingdom by this go-ahead concern, but no definite arrangements had been made for handling them in the provinces. When, therefore, Captains Tucker and Wheatcroft received so many enticing offers from provincial renters, they decided to follow the custom which they inaugurated with Passing Show Comedies, of selling territorial rights in these new pictures to the highest bidders, reserving the London and Southern districts for their own exclusive operations.

Arrangements have now been made for the whole of the United Kingdom, and exhibitors who are anxious to secure these delightful single-reel entertainments should note that they can now be booked for London, Home Counties, and South of England from the Pioneer Film Agency, 23-27, Cecil-court, London, W.C. 2; for Lancashire, Yorkshire, Cheshire, North Wales, Midland and Northern Counties from the Art Exclusive Co., 3, Albion-street, Leeds; for South Wales and West of England from the Carcopol Film Co., Pembroke-terrace, Cardiff; and for Scotland from Bruce Films, Ltd., 51-53, Renfrew-street, Glasgow.

Horder's Films, Manchester.

Mr. E. L. W. Horder, one of the proprietors of Horder's Films, and known throughout the northern counties as "Teddy" Horder, entered the northern trade about five years ago, since when most of his time has been well spent representing Messrs. Gaumont. Mr. Sharp, his booking manager ("Ted" to a large number of northern exhibitors), became a favourite with the trade through his activities on behalf of the Dispatch Film Service. The slogan of Horder's Films is "Buy quality, not quantity," and they therefore propose to release only one film a month for Lancs, Cheshire, North Wales, and Ireland. Each film will feature a well-known star. Although practically a new film, Teddy Horder and Ted Sharp are more than satisfied with the bookings on their first film, "The Curse of the Poppy," the success of which has made them many friends among exhibitors.

Stoll.

At the West End Cinema, on April 30, Miss Mae Marsh will be seen in "Fields of Honour," a Goldwyn picture version of Irvin S. Cobb's "Saturday Evening Post" story. The new film is, we hear, a vital story of a grim situation created by the war. Only the distant rumblings of the European battlefields are heard in the action, but the tremendous grip it had on individual lives is shown with relentless truth. It is of interest to note that Miss Marsh is supported by Vernon Steele, who was the minister in "Polly of the Circus." Mr. Steele, although a young man, has done excellent work in England on the legitimate stage. He crossed to the States with Miss Marie Tempest, and later played as leading man for Billie Burke in "Love Watches."

Pathé.

"A Japanese Nightingale," a five-reel Pathé Gold Rooster play adapted for the screen by Ouida Bergere and Julius G. Furthman from the popular novel of the same name by Onoto Watana, will be shown to the trade in London on May 7 in the Pathé Roof Garden Theatre at 2.30 p.m. Miss Fannie Ward plays the stellar rôle, and we hear that she has never appeared in any film that gives her greater opportunity of displaying her winsomeness and charm. It must have cost a small fortune to arrange the various exterior and interior settings for this production. The Temple of Shiba, the gardens of the tea-house, the tea-house building itself, and Riku-San's dwelling all deserve special mention, but every scene is characteristic of present-day Japan.

Granger's.

There is sure to be a big Granger crowd next Tuesday at the West End Cinema, when "The Strong Way" is screened at 11.15. June Elvidge and John Bowers appear as husband and wife in a social drama of arresting power, the story of which is summed up in its title, for it was John Bowers' strong way of dealing with an erring wife which forms the theme of the play. Some clever New York

Q Q

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when a letter comes from a Montana millionaire, Mr. John Bradford, offering to pay them a visit, and, if satisfied, take up the copper options. It is a difficult proposition to face, and on the arrival of their friends, Elizabeth Lane and Richard Thayer, who is trying to propose to her, the problem is discussed. Finally they agree to Harcourt's suggestion that Elizabeth and Richard shall play the parts of host and hostess, and the Harcourts respectively butler and housemaid, just for that night only, when the millionaire returns to his native city. Naturally amusing complications arise which keep the ball of laughter rolling, till explanations bring about a happy ending. The scenes of smart life are pictured, and the gowns of the ladies are, we hear, invariably dreams of delight.

Gaumont.

The Gaumont Publicity Department tell us that not the least interesting portion of Marion Davies' next production are the "shots" of the Capitol, the State, War and Navy Departments Buildings, the Department of Justice, and the White House, President Wilson's official residence. The picture also includes a scene of the Senate actually in session. The photography in this production, we hear, is simply glorious. Incidentally, this story, "The Burden of Proof," is an adaptation of "Diplomacy," written by Victorien Sardou. Many of the scenes were taken around the Golf and Marine Club, Long Island, a famous haunt of New York's society.

"EARLY TO BED."

FRIENDSHIP SEVERELY TESTED, BUT HELPS TO WIN A MILLION OF MONEY.

Production ....Phillips Film Co., Ltd.
Stars..Carmel Myers and William Dyer
Type ..... Comedy
Length ..... Five Reels

Despite a slightly improbable story, a wholly delightful comedy was screened in "Early to Bed" at the Shaftesbury Pavilion on Thursday. William Harcourt, a buoyant buyer of copper options, and his wife, Maude, are in serious straits. The servants have just demanded their money, and been dismissed in consequence, when a letter comes from a Montana millionaire, Mr. John Bradford, offering to pay them a visit, and, if satisfied, take up the copper options. It is a difficult proposition to face, and on the arrival of their friends, Elizabeth Lane and Richard Thayer, who is trying to propose to her, the problem is discussed. Finally they agree to Harcourt's suggestion that Elizabeth and Richard shall play the parts of host and hostess, and the Harcourts respectively butler and housemaid, just for that night only, when the millionaire returns to his native city. Naturally amusing complications arise which keep the ball of laughter rolling, till explanations bring about a happy ending. The chief part is certainly that of the turbulent millionaire, Bradford, and Mr. William Dyer is excellently suited to the part. The production is noteworthy for good photography and correct detail of indoor settings.

[*See our Film Markings.*]

"ROARING REFORM."

TIM'S SUCCESS AS A SOCIAL REFORMER.

Production .....Wm. Fox
Type .....Comedy Drama
Stars ..Tom Mix and Kathleen Connors
Length .....5,009ft.

This is another of the typical American screen plays in which the hero is a character of the kind found only in American stories and stage productions. In this the latest Fox film, his name is Tim Regan, a rough, hard-drinking fellow, always prepared for a fight, but with a streak of real good in him that favourable opportunity reveals. The adventures which Tim meets with while in charge of a bag of money which he has been commissioned to leave at the nearest Belgian relief station in Arizona are of the most exciting description, and not without a tinge of romance, as he is able to stop some runaway horses attached to a coach, the sole occupant of which is a young girl who is thus saved from death. Doris Jenkins happens to be the granddaughter of one of the pillars of the church at Tarantula, and when Tim returns to that town he assumes the part of the new parson, who has highly original methods of dealing with the drinking rowdies of the place. However, he narrowly escapes being hanged by his opponents, but his ready resource again comes into play, and in due course Doris becomes Mrs. Tim Regan. Tom Mix, the hero of many similar screen plays, is quite in his element in the role of Tim, while Kathleen Connors gives excellent support as Tim's ladylove. A cleverly trained horse takes a prominent part in some of the sensational happenings.

COMING FILM TRADE SHOWS,

LONDON.

Kiss or Kill (Butchers), New Gallery, 11.15, April 23.

The Love Auction (Fox), Super, 11, April 23.

A Nonconformist Parson (Moss), West End, 11.15, April 23.

To the Highest Bidder (Vita.), Shaftesbury Pav., 11, April 23.

The Better Half, &c. (Gaumont), Shaftesbury Pav., 11, April 24.

The Warrior Strain (Harma), West End, 11.30, April 24.

Jim Bludso (Triangle), Shaftesbury Pav., 11, April 25.

Two Brides (Lasky), Super, 11, April 25.

Greater Love (Garrick), West End, 11, April 25.

The Strong Way (Granger), West-End Cinema, 11.15, April 29.

Hands Up (Pathé), Roof Garden T., 11.0, April 30.

BIRMINGHAM.

Cecilia of the Pink Roses (Gaumont), Own T., 11.30 and 2.30, April 23.

Fuel of Life (Triangle), Principality Buildings, 11 and 2.30, April 24 and 25.

Common Cause (Ruffell's), Cardiff Cinema, 11, April 25.

Fight for Millions (Ruffell's), Scala, 3.30, April 27

MANCHESTER.

The Drifters (Fuller), Deansgate, 11, April 23.

Salome (Fox), Oxford-street P.H., 11, April 23.

The Shrew (Mutual), Own Theatre, 11 and 3, April 23.

A Gentleman's Agreement (Ruffell's), Market-street, 11, April 23.

Salome (Fox), Oxford P.H., 11, April 23.

Gentleman's Agreement (Ruffell's), Picture House, 11, April 23.

The Two Brides (Lasky), Own Theatre, 2.30, April 23.

A Nonconformist Parson (Stoll), Deansgate, 10.45, April 24.

Unselfish Sinner (Walturdaw), City P.H., April 24.

Love Auction (Fox), Own Theatre, 11, April 24.

Fuel of Life (Triangle), Own Theatre, 2.30, April 24.

LIVERPOOL.

Fuel of Life (Triangle), City Picture House, 11, April 23.

The Common Cause (Ruffell's), Scala, 11, April 23.

Small Town Guy (F.B.O.), Lime-street P.H., 11, April 24.

Power of Right (Premier), Prince of Wales P.H., 11, April 24.

An Unselfish Sinner (Walturdaw), City Picture House, 11, April 24.

The Two Brides (Lasky), Scala, Lime-street, 11, April 25.

LEEDS.

Green God (Ruffell's), Queen's-arcade, 11, April 23.

Two Brides (Lasky), Own T., 11 and 3, April 23.

Roarin' Reform (Fox), Yorkshire Cinema, 11, April 24.

CARDIFF.

Cecilia of the Pink Roses (Gaumont), Own Theatre, 11.30 and 2.30, April 22 and 23.

The Fuel of Life, &c. (Triangle), Principality Buildings, 11 and 2.30, April 24 and 25.

The Common Cause (Ruffell's), Cardiff Cinema, 11, April 25.

NEWCASTLE.

Fight for Millions (Ruffell's), Queen's Hall, 11, April 23.

Quinneys' (Grangers), New Pavilion, 11.15, April 23.

Girl with No Regrets (Fox), Own Theatre, 11 and 3, April 23.

Salome (Fox), Westgate-road Pav., 11.15, April 24.

Hard Boiled, &c. (Lasky), Own Theatre, 11, April 25.

NOTTINGHAM.

Miladi o' the Beanstalk (Pathé), Long-row P.H., 10.45, April 23.

Not Negotiable (Granger), Scala, 11, April 23.

SHEFFIELD.

Glorious Adventure (Stoll), Electra Palace, 11, April 23.

Under the Yoke (Fox), Tivoli, 11, April 23.

The Wild Cat (Mutual), Clayton's Bioscope, 11, April 24.

The Still Alarm (Phillips), Albert Hall, 11, April 25.

GLASGOW.

The Better Half (Gaumont), Own Theatre, 11 and 2.30, April 23, 24, and 25.

The Green God (Ruffell's), Salon, 11, April 24.

The Green God (Ruffell's), Picture Salo 11, April 24.

Winning Through (L.I.F.T.), Cranston 11.15 April 24.

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"THE ERA" FILM SECTION.

"QUINNEYS" AT LEEDS.

HENRY AINLEY SEES HIMSELF ON THE SCREEN.

The first show of "Quinneys'" out of London was something of the nature of a personal triumph for Henry Ainley. Held at Leeds recently, no more interested person could be found among the audience than Mr. Ainley, who was accorded a hearty welcome. After the trade show a distinguished party met in the Kinema Exchange under the chairmanship of A. G. Granger, the guest of honour being Henry Ainley.

Mr. Granger, in welcoming Henry Ainley and his other friends, said that, apart from the proud fact that he was the owner of the world's rights of "Quinneys'," he was far more proud of the fact that he was the owner of one of the most delightful and worthy expressions of British cinematography. He was convinced that Samuelson had entirely surpassed himself in this clever Yorkshire dialect play; that Henry Ainley had made to live upon the screen in the same vivid and realistic manner in which he made Joe Quinney walk the boards at the Haymarket in London for nine continuous months.

Mr. Ainley, in replying, said it was his considered opinion that he had not done in any film better work than "Quinneys'." He was more than surprised, on making his first acquaintance with himself upon the screen in "Quinneys'," to see what a commendable production Samuelson had made of a difficult play. Speaking of the future, he said British production was bright with promise. It was his opinion that British productions possessed more feeling and atmosphere than did the much-vaunted American photo-plays.

On the much-debated point as to whether the screen robbed the stage of its attractions, Henry Ainley was firmly of opinion that the cinema drove people to the legitimate theatre. "Having seen me on the screen, they want to see me in the flesh."

He confessed he never thought "Quinneys'" could be placed upon the screen, the dialect difficulties alone being almost an impossible barrier. But the "Samuelson touch" has swept the barriers away.

MISS PHYLLIS VILLIERS.

Miss Phyllis Villiers, who plays a leading part in the photo-play, "Women Who Win," in which Her Majesty Queen Mary, Her Majesty Queen Alexandra, H.R.H. Princess Victoria, H.R.H. Crown Princess of Sweden, and Lady Patricia Ramsay graciously consented to appear, toured America with Sir Frank Benson for some years, and was a nurse in France for two years.

Miss Villiers acted in a scene, which was taken in the conservatory at Marlborough House, in which Queen Alexandra and Princess Victoria appeared, and was presented to Her Majesty and Princess Victoria.

[Photo. by Lassalle.

MISS PHYLLIS VILLIERS.

"A LITTLE BIT OF FLUFF."

Great interest is being taken by the trade throughout the country in the coming trade show of this screaming farcical comedy. It will be recalled that "A Little Bit of Fluff" filled the Criterion Theatre for one of the longest runs on record for that famous playhouse. This is the first 5-part production of "Q Films,' whose home is at Riverside Studios, Kew, the proprietors being Jack Clair and Leon Comnen. The ball-room scene at Ciro's pictures about 200 dancing people drawn from the leading London theatres, and is one of the most magnificent ever attempted. The police raid is, we hear, most realistically carried out. This picture will be shortly followed by an announcement of the picturisation of a famous novel.

"BLUFF-'EM AND CO."

Comedy Sketch, by Jack Lovelace, Produced at Barnard's, Dartford, on April 14.

Mr. Jack Lovelace, who has recently been demobilised after 4½ years on active service, reappeared on the halls at Barnard's, Dartford, last week, in a new and diverting comedy sketch, from his own pen, entitled, "Bluff-'em and Co." The scene of the playlet, which has many funny lines, is a variety agent's office, where many aspirants for fame and fortune endeavour to obtain an engagement on payment of a small fee. The idea is a capital one, and, providing as it does many opportunities for humorous situations and business, creates much merriment. Mr. Jack Lovelace plays the part of Jack Simpleton, and the cast included Miss Ida Lincoln, Miss Kitty Davis, Mr. Ernie Sorrell, and Mr. Tom Fuller.

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GEOFFREY H. MALINS, O.B.E.

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
June 9 ..	Camping Out..	Star	Comedy	900	6¾	B
June 9 ..	Some Honeymoon	Transatlantic	Comedy	1000	6½	B
June 12 ..	Only a Janitor	Transatlantic	Comedy	950	6½	B
June 12 ..	The Transatlantic Screen Magazine	Transatlantic	Interest	700	7	D
June 12 ..	Happiness and Tears ..	Transatlantic	Drama	900	6¾	D

EXCLUSIVES.

Oct. 23 ..	The Glorious Adventure ..	Stoll-Goldwyn	Comedy-Drama	5000	8¾	A.B.
Not known	The Splendid Lie	Urban-American	Drama	5000	8¼	B
Not known	Playthings	L.I.F.T.-Transatlantic	Drama	5000	8¼	B
Not known	The Green Eye	Vitagraph	Mystery Drama	5000	8¼	B
Not known	Peg O' The Sea	Globe-American	Drama	5000	8¼	D
Not known	Fighting Through	Walturdaw	Drama	6000	8¼	B
Not known	The Drifters	Ward's	Drama	5000	8¼	B
Not known	The Love Auction	Fox	Drama	5000	8¼	B
Not known	His Birthright	Haworth-Walker's Pictures	Melodrama	5000	8¼	B
Not known	The Better Half	Gaumont-Select	Drama	5000	8¼	B
Not known	Under the Influence	Drew-Gaumont	Comedy	1000	8¼	D
Not known	A Youthful Affair	Drew-Gaumont	Comedy	1000	9	D
Not known	Ali Baba	Fox	Extravaganza	5000	8½	B

ASHLEY'S NEXT BIG SUBJECT
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THE GROWTH OF THE CINEMA.

In a recent issue of the "Daily Express" some interesting particulars were given concerning the growth of the cinema, which is the fifth greatest industry in the United States.

Before the war there were 21,000 picture theatres in North America and Great Britain. There are now 18,000. There is a falling-off in the number of the houses, but there has been an immense increase in the number of people who patronise cinemas. This is because the converted shops and adapted shanties have gone out of business, and the large theatres remain. It does not pay to have small, inadequate premises and audiences of a few hundreds. In Canada and the United States 14,000,000 people visit the cinema theatre every day; in Great Britain the films have 2,500,000 patrons daily.

There are 50,000 picture theatres to serve the whole round world; and there is scarcely any nation on the globe which has not got a picture house or two in its principal cities. Bangkok, Siam, boasts of three; Alexandria has got eighteen; in Calcutta there are seven movie-shows, four of them run by Parsis and one by a Bengali; Athens luxuriates in seven picture halls. In remote parts of Japan the curious natives acquire new views of Western manners from Eastern operators; in Greenland the inhabitants warm their hands before scenes in the tropics.

In 1916 American managers and producers spent on films alone over £8,000,000. In England last year we purchased £1,300,000 worth of films. We use 7,000 pictures a year, six out of seven of which are American.

Employed in every branch of the cinema business to-day in Great Britain there are 100,000 people. The war has made its inevitable demands on manhood in the trade, and many of the present employees are women. In sparsely populated Australia before the war there were 10,000 cinema workers. Here, too, feminine labour has kept things going for decreased audiences, much of the male strength of the country having left it for the Last Crusade.

The cinema is still in its infancy. When it grows up to be a big boy, it will be the wealthiest thing in the world.

BOOKS FOR REVIEW.

"The Betrothal," by Maurice Maeterlinck. Published by Methuen and Co., Ltd. Price 6s. net.

"The Kinematograph Year Book Program, Diary, and Directory for 1919." Published by Kinematograph Publications, Ltd. Published at 1s. net.; 1s. 6d. post free.

"War is War," by William Archer. Published by Duckworth & Co. Price 3s. 6d. net.

"The Lie," by Henry Arthur Jones. Price 2s. 6d. net. Published by Chapman & Hall.

"Out and About," by Thomas Burke. Published by Geo. Allen and Unwin, Ltd. 5s. nett.

"The South and East African Year Book and Guide for 1919." Issued by the Union Castle Mail Steamship Co., Ltd. Price 2s. 6d.

"The Moon and Sixpence," by W. Somerset Maugham. Published by Heinemann. Price 7s. net.

"The Author," published by the Incorporated Society of Authors, Playwrights, and Composers. Published monthly. Price 8d.

The Spring Sales Number of "The Poultry World." Published by The Poultry Press, Ltd. Price 6d.

"Swings and Roundabouts," by T. McDonald Rendle. Published by Chapman and Hall. Price 15s. net.

THE LATE DR. R. W. LEFTWICH.

At the monthly gathering of the members of the Urban Club, Mr. E. C. Fache, the hon. secretary, made reference to the death of Dr. Ralph W. Leftwich, a highly esteemed member of the club, who was known as a writer and lecturer on Shakespeare, being one of the strongest opponents of those who supported the contention that Bacon was the author of the plays. He was also the founder of the memorial to Shakespeare placed a few years ago in Southwark Cathedral. At the annual Urban Shakespeare dinner, held last spring, Dr. Leftwich presided, and gave an address on the poet's handwriting, contending that his later bad caligraphy was due not to any constitutional disease, but to writer's cramp, this complaint explaining the reason for Shakespeare's retirement from active authorship in the prime of life. The chairman (Dr. B. F. Hartzorne) also expressed his regret at hearing the sad news, and the members in silence and upstanding drank to the memory of the deceased.

PROPHECY THAT CAME TRUE.

A CHAT WITH MISS MARY MORAN.

An "Era" representative had a delightful little interview one evening last week with Miss Mary Moran, who was appearing at the Balham Hippodrome in "Smiles."

"You want to know all about me? That's rather a tall order, but I'll do my best. When did I first make up my mind to go on the stage? On the same day that I first got engaged to be married. I was playing the leading lady in an amateur show, and the father of the leading man congratulated me on my performance and said I had the makings of a first-rate actress, whereupon his son, the aforesaid leading man, proposed marriage, so I accepted him and made up my mind to be an actress all at the same time. I was just five years old, and my sweetheart was one year older. Very young to get engaged? Yes, but very feminine. I got engaged several times — But that's another story.

"When did I actually appear on the stage professionally? When I was twenty. It was in the chorus of a pantomime. Not that I could sing or dance, mark you, but because it was the agent's own pantomime, and I think he was heartily tired of seeing my face in the office.

"What is my favourite part? Always the part I am playing, otherwise I shouldn't be doing it. Supposing I want to play a coster part, I play one, and enjoy doing so, and when I'm getting 'fed up' I just decide what I want to be next and get ahead with it. Change is the salt of life, though I am sometimes inclined to think that versatility is a bar to success.

"Do I get many letters from the front of the house? Yes, both humorous and sad. Here is a specimen:—

"'Dear Miss Moran,—It was good of you to bring your company to the hospital last Wednesday and give us a show. Your laugh is infectious, and your cheery voice, saying "Smile if you bust," was good to hear I shan't forget it in a hurry. The boys told me you looked a fair dinkum in your big white apron, your cap and shawl, but I couldn't see you—I'm blind. Good luck and coo-ee.—Your sincere friend,

"'——.'

"What is my favourite hobby? Oh! how can I find time for hobbies? There is housekeeping to be done, rabbits and chickens to feed, the garden to be looked after, letters to write, agents and managers to be interviewed, footer stockings and cricket sweaters to be knitted for a young person who will only wear mother's home-made ones, new acts to think out, and the evening's work to be done. Well, perhaps I will confess to one—that is, reading on Sunday afternoon.

"Do I wish to become a music hall star of the first magnitude? I don't know. Not if it means creating a type and always portraying that type for the sake of earning lots of money. Always in my heart there is a big pity for the man of whom Browning wrote—

"'Just for a handful of silver he left us,
Just for a riband to stick in his coat—
Found the one gift of which fortune bereft us,
Lost all the others she lets us devote.'

"It wouldn't be much consolation when I'm old to have plenty of money and realise that I hadn't done any of the things I wanted to do. Happy memories are the best things in life."

THEATRES & REFRESHMENTS.

THE LAW AS TO THE SALE OF INTOXICATING LIQUORS.

On the occasion of the last annual meeting of the Middlesex County Council as the Licensing Authority, the chairman of the Licensing Committee promised to submit a report as to why a condition is inserted in certain play licences limiting or preventing the sale of intoxicating liquors upon licensed premises.

He has now done so, and explains that under the Act of 5 and 6 William IV., chap. 39, sec. 7, the Commissioners and Officers of Excise are authorised to grant retail licences to any person to sell beer, spirits and wine in any theatre or other place of public entertainment licensed for stage plays by the Justices of the Peace (now the County Council) without the production by the person applying for such licence of any certificate or authority for such person to keep a common inn, ale house or victualling house. Any person, therefore, who holds a stage play licence from the County Council is able to obtain an Excise licence from the Excise Commissioners for the sale of intoxicating liquors without going before the Licensing Justices unless there is a condition in the licence, or an undertaking by him, preventing him from doing so.

At the annual meeting in 1913, after the consideration of petitions and counter petitions with reference to the advisability, or otherwise, of allowing the sale of intoxicating liquors in places of entertainment licensed for stage plays, the Committee adopted the following resolution:—

That in all stage play licences granted by the Committee at their meeting, a condition be inserted that no intoxicating liquors be sold upon the premises.

When the action of the Committee was reported to the County Council, letters were also submitted from a number of applicants protesting against the insertion of this condition without giving them an opportunity of being heard, and the County Council referred it to the Committee to re-hear the applications on their merits.

In December, 1913, the Committee accordingly rescinded the resolution quoted above and decided to re-hear applications. Notices were given to the applicants asking whether they desired to be re-heard, and all those who so desired were accordingly re-heard.

In the case of most premises where proper bars had been provided the stage play licences were granted without the restriction prohibiting the sale of intoxicating liquors. In cases where no objection was raised by the applicants, the restriction was inserted.

The conditions, which were then endorsed upon the licences, have been inserted year after year since 1913, except where an objection has been raised by an applicant and allowed.

The effect has been generally that premises with proper bars for the sale of intoxicating liquors have not been prevented from applying to the Excise Commissioners for intoxicating liquor licences by virtue of the stage play licences.

ENCORE SONGS—AND OTHERS.

Encore songs—things that every singer is on the look-out for. Here are two, out of the Parker-Charles series, published by Geoffrey Parker, 8a, The Mall. The first, "Maytime," is a songlet that sings of the spring of the year and the spring of the tender passion—both to run concurrently, as it were. It is but a fragment—its gay words by Theodore Charles, its joyous tune by Ida Rutter—a little thing to be laughed out by a bright soprano, while the grateful applause is still echoing in her ears. The second, "Eventide and You," by the same writers, tells in tranquil, melodious phrases of affection and the peace of home after the day's toil is done. A song, this, to suit a contralto's restful, mellow tones.

You have to get an encore before you can sing an encore song. Sure. Well, get it with one of these. What about the topical, typical, "When My Soldier-Boy Comes Home," wherein she promises him a welcome fond and true plus "the honeymoon they didn't have before" in a jolly, must-keep-time-to-it sort of march tune. That ought to be a popular success at the moment. Or "Soul of Mine," the melodious expression of a lover's new-found bliss. There's no close time for that theme, is there? Or "Love in a Cottage." You must, of course, first catch your cottage, a job of some difficulty just now. But if you want any help in settling the necessary preliminaries the "He" and "She" of this coquettish ditty will instruct you. The song is a proposal, really, against a mind's-eye background of red-rose-covered porch, murmured in a taking (for better or for worse) valse refrain melody. Then there's "I Love You," short, but appropriately sweet. All these are by Theodore Charles. Last of all, but arriving betimes to support the unreliable evidence of the calendar, comes "The Rustle of Spring," by John Tatem and James Tilbury, a vivacious thing, whose tripping lilting melody brings thoughts of green buds and birds' songs.

The biggest of attractions, musical comedies, comedies, &c., are wanted for the Alexandra Theatre, Wisbech, Cambs., three nights, Aug. 7, and every Thursday, Friday, and Saturday, on, with exceptions. The theatre, which has not been open for three years, being a V.A.D. hospital, is now lighted with electricity.

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(Theatrical Dept.)

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week]

PLAYS.

Abbott, Ernest R.—April 21, Hip., Bilston; 28, Hip., Wednesbury.
Airman's Wife.—April 21, Hip., Wrexham.
Antagonist.—April 21, Pav., Llandrindod Wells.
Baynton, Henry, Shakespearean Co.—April 21, T.R., Exeter; 28, Maidstone.
Belle of New York.—April 21, O.H., Dudley.
Betty at Bay.—April 28, G. Croydon.
Billeted.—April 21, W.G., New Brighton; 28, Lyceum, Sheffield.
Billy's Mother.—April 21, Princes, Bradford.
Boy, The.—April 21, T.R., Bury, Lancs; 28, Court, Wigan.
Broadway Jones.—April 21, Hip., Margate; 28, Hip., Sheerness.
Bubbly.—April 21, Lyceum, Edinburgh; 28, Princes, Manchester.
Carl Rosa Opera Co.—April 21, R., Bradford.
Chalmers Mackey, Mr. and Mrs., Co.—April 21, T.R., Jarrow; 28, Hip., Leigh.
Charley's Aunt.—April 21, K., Glasgow; 28, Lyceum, Edinburgh.
Chinese Puzzle.—April 21, Pal., Westcliff.
Daddy Long-Legs (Blue Co.).—April 21, Court, Wigan; 28, G., Swansea.
Daddy Long-Legs (Red Co.).—April 21, Pal. T., Burnley; 28, T.R., York.
Dear Brutus.—April 21, G., Swansea; 28, New, Cardiff.
Diplomacy.—April 21, O.H., Dunfermline; 28, H.M.T., Carlisle.
D'Oyly Carte Opera Co.—April 21 and 28 Gaiety, Dublin.
Eliza Comes to Stay (Eva Moore and H. V. Esmond's Co.).—April 21, Kennington; 28, Hip., Golders Green.
Eliza Comes to Stay (Payne Seddon).—April 21, New T., Port Talbot; 28, T.R., Bath.
Fair and Warmer.—April 21, Gaiety, Hastings; 28, King's, Glasgow.
For Services Rendered.—April 21, Hip., Croydon.
General Post.—April 21, Brixton Theatre, S.W.; 28, Palace, Westcliff.
Girl from Ciro's.—April 21, Colwyn Bay and Rhyl.
Going Up.—April 21, C., Liverpool.
Grumpy (H. Hodges). — April 21, T.R., York; 28, West Pier, Brighton.
Heart of a Thief.—April 21, Royal T., Sheffield.
Hill-Mitchelson, E., Co.—April 21, T.R., Leicester; 28, G., Nottingham.
Irish Players.—April 21, New Ross (3), Carlow (3); 28, Dungarvan (3), Carrick-on-Suir (3).
Jeffersons.—April 21, Gaiety, Manchester; 28, Lyceum, Newport.
Langley, Mr. and Mrs. Eric Co.—April 21, Artillery, Aldershot.
Law Divine.—April 21, Pal., Rhyl (3); 24, Llandudno; 28, O.H., Southport.
Lilac Domino.—April 21, Royal, Newport.
Lilac Domino.—April 21, Blackburn.
Little Bit of Fluff.—April 21, O.H., Buxton; 28, O.H., Blackpool.
Little Goody Two Shoes.—April 21, Met., Abertillery; 28, T.R., Pontypool.
Luck of the Navy.—April 21, G., Southampton.
Luck of the Navy (Midland Co.).—April 21, O.H., Coventry; 28, N.T., Crewe.
Maid of the Midnight Sun.—April 21, Hip., Stockton; 28, Eden T., Bishop Auckland.
Man from Toronto.—April 21, P., Bristol.
Man Who Stayed at Home. — April 21, Pal. T., Ramsgate; 28, T.R., Barnstaple.
Monty's Flapper.—April 21, Perth.
Naughty Wife.—April 21, T.R., Huddersfield.
Neilson-Terry Co.—April 21, O.H., Blackpool; 28, Gaiety, Hastings.
Nothing But the Truth (G. Miller).—April 21, T.R., Aldershot; 28, G., Southampton.
Nurse Benson (Marie Lohr's Co.).—April 21, New T., Cardiff; 28, T.R., Birmingham.
Nurse Benson (Taylor Platt's Co.).—April 21, T.R., Leamington Spa; 28, O.H., Cheltenham.
O'Mara Opera Co. — April 21, Theatre, Kirkcaldy; 28, Stirling.
One Law for Both. — April 21, Gaiety, Houghton.
Our Lost Lass.—April 21, King's, Colne; 28, Hip., Chesterfield.
Peg of the Pavement. — April 21, T.R., West Bromwich; 28, Palace, Newcastle.
Private Secretary.—April 21, Knightstone Pav., Weston-super-Mare; 28, R.T., Plymouth.
Ridding Opera Co.—April 21, N.T., Boston; 28, Grand, Doncaster.
Romance.—April 21, G., Derby; 28, Royal, Stanley.
Rosary.—April 21, Isle of Wight; 28, Met., Abertillery.
Roses of Picardy.—April 21, G., Rhyl; 28, Met., Manchester.
Roxana.—April 21, New, Cambridge.
Sealed Door.—April 21, G.T., Douglas, I. of M.
Seven Days' Leave (Red).—April 21, P.O.W., Birmingham; 28, T.R., Leamington.
Seven Days' Leave (Suburban).—April 21, T.R., Chatham.
Seven Days' Leave (White).—April 21, Lyceum, Sheffield.
Sherlock Holmes.—April 21, Playhouse, Faversham (3); 28, T.R., Guildford.
Sign of the Cross.—April 21, Alex., Widnes; 28, R.T., Chester.
Sleeping Partners.—April 21, T.R., Bournemouth.
Soiled (South).—April 21, Grand, London.
Soiled (North).—April 21, Olym., Stirling.
Soldier Boy.—April 21, Pleasure G., Folkestone; 28, R., Bournemouth.
Soldier's Divorce.—April 21, G., Brighton.
Southern Maid.—April 21, G., Blackpool; 28, Prince's, Bristol.
Stephens, Dot, Rep.—April 21, Gaiety, Methil.
Three Weeks.—April 21, R., Winchester.
Tina.—April 21, Swindon.
Title, The.—April 21, Lyric O.H., Hammersmith; 28, Shakespeare Theatre, Liverpool.
Toto.—April 21, O.H., Cheltenham.
Trimmed in Scarlet.—April 21, T.R., Bolton; 28, T.R., Manchester.
Uncle Anyhow.—April 21, Bury St. Edmunds; 28, County Theatre, Bedford.
Week-End, A.—April 21, Pier, Eastbourne; 28, Empress, Brixton.
When Knights Were Bold.—April 21, Croydon; 28, Dalston.
Wife and Other Woman.—April 21, Palace, Newcastle.
Yellow Ticket.—April 21, T.R., Hanley; 28, Palace Theatre, Ramsgate.
Yes, Uncle.—April 21, K., Hammersmith.

REVUES.

All Aboard.—April 21, Crown, Eccles.
All Bluff.—April 21, Marina, Lowestoft.
All Over the Shop.—April 21, Hip., Accrington; 28, Alex., Birmingham.
Belle of New York.—April 21, O.H., Dudley; 28, T.R., Batley.
Bing Boys on Broadway.—April 21, Hip., Liverpool.
Bluff Boys.—April 21, Doncaster.
Box of Tricks.—April 21, Empire, Sheffield.
Bright and Breezy.—April 21, Queen's, Leeds; 28, Hip., Aston.
Certainly Not.—April 21, Col., Ilkeston.
Clicked.—April 21, Queen's, Farnworth; 28, Hippo., Darwen.
Fancy Fair.—April 21, Alhambra, Glasgow; 28, Hip., Darlington.
Follies of 1919.—April 21, Hip., Leeds; 28, Hip., Liverpool.
Go As You Please.—April 21, Hip., Ilford.
Happy Days.—April 28, Hip., Dover.
Happy-Go-Lucky.—April 21, Olym., Liverpool.
Heads or Tails.—April 21, Liverpool; 28, Pav., Stockport.
I'm Sorry.—April 21, Tiv., Hull.
It's Topping.—April 21, New, Crewe; 28, G., West Hartlepool.
Jack in the Box.—April 21, Empire, Swansea; 28, E., Cardiff.
Keep Off the Grass.—April 21, T.R., Hebburn; 28, T.R., Middlesbrough.
Lights Up.—April 21, Al., Stourbridge; 28, Col., Long Eaton.
Millionaire.—April 21, Hippo., Dover.
Miss Vanity.—April 21, Pal., Rawtenstall; 28 Pal., Radcliffe.
Moonstruck.—April 21, Royal, Hanley.
Mumming Birds.—April 21, Pal, Plymouth; 28, Weymouth.
My Son Sammy.—April 21, Hip., Salford; 28, Tower, Blackpool
Oh! La! La!—April 21, Queen's, Poplar.
On the Wing.—April 21, E., Nottingham.
Passing Show of 1919.—April 21, E., Preston.
Strawberries and Cream.—April 21, T.R., Aston; 23, E., Kingston.
Mums.—April 21, Empire, Stratford.

"THE ERA" LETTER BOX.

A Stamped addressed Envelope must be enclosed with application for each Letter. No circulars or Parcels admitted to this List. No addition or omission can be made to this List after 12 noon Tuesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Vidier, Mrs.
Vuire and Colley
Ward, Mrs. M.
Welchman, Mr. H.
Weston, Miss Marie
Whetstone, Mr. J.
White, Miss Mary Jane
Whitsiff Ten Trio
Whyte, Mr. A.
Wighton, Mr. Ernest
William, Mr. H. G
Williams, Mr. Grafton
Willoughby, Mr. Lewis
Wingfield, Mr. Conway
Wingrove, Mrs. T. A
Woiner, Mr.
Woodville, Mr. A.
Worth, Miss Constance
Wythe, Mr. Albert
Zasma, Mr. Harry

"IF."

Sketch, Extracted from "Joy Bells" Revue, Presented at the Liverpool Empire, Monday, April 14.

This cleverly-written little trifle, full of action and "go," was received with general favour by two crowded audiences, who entered into the spirit of it, and enjoyed many a laugh at the eccentricities of a man whose knowledge of the world's state was four years old. Although Mr. Herbert Darnley was suffering from severe throat trouble he nevertheless got in all the main points, and created much merriment as the Mr. Smith who had been transported back to the year 1914. When his vocal powers have recovered one can imagine that he will make his part a particularly strong one. Miss Winifred Roma, as Mrs. Smith, was an excellent help, and by her actions and conversation contributed much towards accentuating the strange conduct of her husband. The small parts of the doctor and the boy were efficiently undertaken by Mr. Manning and Mr. Ellis respectively.

The story follows the lines of the London production. Owing to financial disaster with his wife's money the wretched Smith wishes he was a few years younger, and knew what would have happened through the war. His desire is gratified by a fairy godmother, with the result that the family conversations become hopelessly mixed, and the services of a physician are requisitioned to disentangle matters.

DAN FRASER'S SUCCESSFUL CASE.

ABERDEEN SHERIFF AND THE LAW ON STAGE NAMES.

A case of considerable importance to those interested in the theatrical profession was decided at Aberdeen on Thursday, April 18. The action was at the instance of Dan Fraser, the well-known Scotch comedian, who sued D. Brown McGill, lessee of the Coliseum, Aberdeen, for damages, on the ground that defender was responsible for the publication of bills announcing that a revue entitled "Hullo, 1919!" was to be performed in the Coliseum, and containing the name of the pursuer as one of the cast, when in point of fact he was not.

Sheriff Laing, in awarding the pursuer £10 and expenses, said he entirely acquitted the defender of participation in any crude and dishonest scheme. Whatever mistake defender committed, there was no justification for the assertion that he was a party to such a fraudulent and bare-faced swindle as that alleged. On the other hand, the defender was responsible for the publication of the poster which was false and calculated to deceive the public. The principles applicable in the case of trade names were equally applicable in the case of the name or stage name of an actor, an author, or artist of any kind, whose trade, profession, or calling consisted of the sale or disposal to the public of his gifts or talents, which were in a real sense just his goods or wares. The actor, author, or artist who over a period of years had in his particular calling appropriated to his use a definite or particular name, which in that calling had been recognised as exclusively his own, was as much entitled to have his professional proprietorship in the name protected by the law from any use of it, calculated to deceive or inflict pecuniary loss, as was any other commercial or industrial undertaking in respect of a name or trade mark. For any actor to assume the name of a successful rival would be a proceeding contrary to all sense of fair dealing and one which the law would not countenance. From these views it followed that had the pursuer raised his action against the person who was alleged to have appropriated the name of "Dan Fraser," he would have been entitled to succeed. But, on the same principles, it seemed to him that a manager who thoughtlessly and carelessly accepted responsibility for printing and issuing posters announcing that a particular artist was to appear, when in point of fact he was not in the cast, or in other words, accepted responsibility for printing and issuing posters calculated to lead the public to believe that a particular artist was to appear when he was not in the cast, was legally responsible for the consequences of the misleading announcement.

THE L.C.C. THEATRES COMMITTEE.

FORGETTING THE LADY MEMBERS.

Subjoined are the members of the newly elected London County Council Theatres and Music Halls Committee:—Mr. Alfred Baker, Mr. H. E. A. Cotton, Mr. H. J. Greenwood, Captain G. A. Hardy, Lieut.-Col. C. B. Levita, Mr. H. Lidiard, Mr. C. W. Matthews, Mr. F. St. John Morrow, Sir Herbert Parsons, Sir Edward Smith, Mr. H. Snell, Sir Harry Stephen, Lieut.-Col. H. H. Tasker, and Mr. Howell J. Williams.

The committee has elected Sir Harry Stephen as its chairman.

At the last meeting of the County Council Mr. Grantham called attention to what he described as an unfortunate omission. There were no ladies on the committee, although it was desirable that one or two ladies should have been represented.

Sir Harry Stephen said it was true that there were ladies on the committee, but the committee itself had no jurisdiction to invite members of the Council to join the committee, which was selected by the Council itself.

The many friends of Mr. Harry T. Downs, formerly of the Empire Music Hall, Hull, and now of Belfast, will regret to learn of his serious illness. He has been confined to his house in Belfast for some time.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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because they are
MATURED in the BOTTLE,
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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

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Indigestion, Extreme Nervousness and Dizziness cured. London Lady Finds Refuge in Dr. Cassell's Tablets.

So long ago as 1914, Mrs. Brickett, of 16, Blücher Road, Camberwell, London, S.E.3., was cured of severe nervous breakdown and indigestion by Dr. Cassell's Tablets, and the case being of special interest was duly reported in the Press at the time. The cure was complete and thorough, but soon the Hun raiders appeared and their cruel work made havoc of Mrs. Brickett's health. Her life was despaired of, but once more, however, she turned to Dr. Cassell's Tablets and now she is as well and bright as ever. Seen recently she said:—

Mrs. Brickett.

"I'm sure I don't know where I should have been but for Dr. Cassell's Tablets—in my grave most likely. They cured me four years ago, and I got a new lease of life. I continued in fine health till the terrible air raids started. No one can realize the horror of these outrages who has not been through them. The bursting of bombs, the roar of the guns—oh, it was awful! I was expecting a baby, and the effect on me you can imagine. All the old symptoms came back—indigestion, swimming in the head, weakness, helplessness. I was a bundle of nerves, jumping at a sound, and so weak I could do nothing. Baby was born with water on the brain, and for twenty months I nursed him as well as my own health would let me.

"I determined not to break down altogether, so obtained Dr. Cassell's Tablets. Poor baby died in the end, and I got more rest. After commencing with the Tablets I gradually got stronger. In the last few months I have quite recovered my health. I have a good appetite, sleep well, and the awful nervousness is gone. Beyond doubt it is Dr. Cassell's Tablets I have to thank for this, and I shall never cease to praise them."

Dr. Cassell's Tablets

When Energy Flags
Trust to Dr. Cassell's Tablets. Take two at night and note how well you sleep, how fresh you feel next morning; take a course of them and you will soon know the joy of health and fitness.

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Neurasthenia
Sleeplessness
Anæmia
Kidney Trouble
Indigestion
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Palpitation
Vital Exhaustion
Nervous Debility

Specially valuable for Nursing Mothers and during the Critical Periods of Life.

Sold by all Chemists and Stores throughout the British Empire. Home Prices: 1/3 and 3/-; the 3/- size being the more economical.

Free Information
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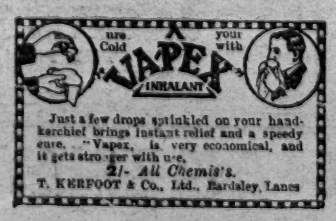

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And vigorous prosecution hastens peace."—*Tuke.*

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When lack of exercise, excessive brain-work or nerve strain make you feel languid—tired—depressed—a little

"FRUIT SALT"
TRADE MARK

In a glass of cold water will clear your head and tone your nerves.

This world-famous natural aperient gently stimulates the liver, the body's filter. With this important organ working properly the blood becomes pure and the nerves normal. Sound refreshing sleep, a clear brain, and good digestion are sure to follow.

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ELLIOTT SAVONAS
In "THE PALACE OF ORPHEUS."
Business only through W. BENTLEY or G. BARCLAY, or direct to H. ELLIOTT.
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THE FIVE SISTERS
5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
A programme in themselves. A bright act in a bright setting.
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Perm. Address, 2, INGLEWOOD MANSIONS, WEST END LANE, N.W.

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THE OPERATIC DANCER. Shortly producing a New Show.
Coms.: 39, North End Road, Golders Green, N.W.3.

VIVIAN FOSTER
VICAR OF MIRTH. "YES, I THINK SO!"
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LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
MOSS TOUR

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ON TOUR.
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"Hurrying to His Allotment."
This Week, PALACE SUNDERLAND. Next, HIPPO., ROTHERHAM

George F. FORD & "'Erb"
A NEW AND NOVEL VENTRILOQUIAL ACT
This Week, COMEDY, NORTH SHIELDS. Next, HIPPO., PRESTON
Permanent Address, "Forest View," Swannington, Leicestershire.

THOSE FOUR KIDS
(4 ACTUAL SISTERS)
IN A "HAPPY RAZZLE."
This Week, PALACE, WALTHAMSTOW. Next, PALACE, TOTTENHAM
Rehearsing New Song, entitled "We can't love you now we're learning to Jazz."
Coms., MISS ROSIE TREACHER, 245, St. Ann's Road, N.15.

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Assisted by Stanley Haysman & Frederic Lowe,
IN TUNES AND TOPICALITIES.
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THE NEW STYLE ENTERTAINER.
L.T.V.

ZETTA MOR
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HIPPO., WILLESDEN
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All coms. GEO. FOSTER & PERCY RIESS.

DOROTHE VERNON presents
THE LYRICAL FOUR
Marcey Dale—Contralto. Rene Saegaert—Violinist.
Mimi Kerr—Soprano. Lucy Weston—Entertainer.
Sole Agent HARRY BURNS. **Next Week, PALACE, PLYMOUTH**

WILKIE BARD
THE PALLADIUM

MAY SHERRARD
"THE FAMOUS COMEDIENNE"
Some Dame. THEATRE ROYAL, LEEDS. N.V.A., etc.
Coms., N.V.A., 18, CHARING CROSS ROAD.

ALFREDO
All coms., c/o THE ERA. **Is NOW IN GERMANY**

FORD and TRULY
(CHUMS IN VAUDEVILLE).
This Week, PALACE, OLDHAM
Next week, DUBLIN.
Dear Paul Witt,
Shall be over with you in Dublin next week.
Will you introduce me to Mr. Guinness?

LE PREMIER SENSATIONAL CHAIR BALANCING ACT
Betancourt
BET-AN-COURT
THE FRENCH CUBAN
Introducing REFINED and ORIGINAL Comedy.
Apr. 21, Manchester Palace.
Apr. 28, Rochdale Hippo.
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Coms. direct, or your Agent.

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Another Big Winner, entitled: "TORRAL-OORAL-AY."
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AT LIBERTY SHORTLY
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"A-NARF-A-NAPPLE" (LONG & HAGGERTY)
ERNIE MAYNE
The Simple One.
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Sole Business Manager, HARRY DAY.

Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
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"Roses and Radishes, Pansies and Peas."
NIXON GREY
COMEDIAN
This, EMPIRE, SUNDERLAND

SAMMY SHIELDS
THE MERRY SCOT.
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ERNEST ROMA
OLYMPIA, SHOREDITCH

LILY MORRIS
This Week, HIPPO., IPSWICH. Next, EMPIRE, NOTTINGHAM
Fully booked till 1923. Pantomime arrangements complete, 1919-20.
PLEASE NOTE.—My song "Why Am I always the Bridesmaid" must not be sung without my permission.

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FIFTEEN MINUTES OF VERSATILE ARTISTRY
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Shortly producing a New Scena, entitled: "WITH THE HOUNDS."
assisted by Miss FLORENCE PALMER

"QUI NOM PROFICIT, DEFICIT"!
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"THE LAZY CLOWN."
This Week, STOLL'S, MANCHESTER (ARDWICK) Once More!
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Opening at Olympia, Paris, May 9. Business Managers, MONTAGUE & HART.

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This Week, EMPIRE, KINGSTON
GEORGE FOSTER
"A Whirl of Melody."

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"Hullo, Paris!" **PALACE THEATRE, PARIS**
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A Unique Combination of Music and Mirth.
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Featuring New Character Studies by J. Hargreaves.
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Presents "SYMPHONIA."
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THE SWEET LITTLE SINGER.
ON TOUR.
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SCOTLAND'S FOREMOST COMEDIENNE.
EMPIRE, HOLBORN
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A most Beautiful Feature for any Bill. THE FAMOUS DANCER,
MAUDE MAY MURRAY
In her Magnificent Electrical Aerial Dance Act, "The Enchantress of the Silver Cave." "The Silver Butterfly," a vision of beauty and colour. Concluding with her startling dance "Visions" and "Men of To-day." Exquisite Dresses and beautiful Silver Stage Setting. **This Week, Olympia, Dunfermline. Next, Pavilion, Ayr. Vacant, May 5, 12, 19, 26. Scotland preferred.**

EDDIE GRAY, K.C. (King of Clubs)
THE NOVELTY JUGGLER.
April 28, KING'S, DUNDEE. May 5, TIVOLI, ABERDEEN.
VACANT—MAY 12 and 19.
All Coms., 130, LILLINGTON STREET, S.W.1.

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HAYMAN & LOWE
THE VERSATILE VAUDEVILLIANS.
This Week, KILBURN EMPIRE
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IN VERSATILE ORIGINALITIES.
America's Greatest Variety and Novelty Act.
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J. C. GLASS,
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STILL THE BEST IN HER LINE. AT THE PIANO.

JEN LATONA

ON TOUR

Bob Anderson and POLO PONY

BOB ANDERSON

This Week, EMPIRE, S. SHIELDS

Dear Boys, Miss Pagana and I heard of a Golf Course you could walk to. We did, 4 miles, when we got there it was a Cabbage Field.

VACANT dates after May, 1920.
Agent, GEO. BARCLAY.

PAGANA

AMERICAN VIOLINISTE

Agent, Managers, Friends and Enemies—I do hereby request you look me over at the New Cross Empire, week of May 5. Who knows—the boat may leave Saturday.

Agent, GEO. BARCLAY.

FRANK—RAY

PURCELLA BROS.

This Week, HIPPO, LANCASTER
Next, ALHAMBRA, BRADFORD

Dear Bob, So far we are not working May , so you had better order some more Spaghetti, as we shall be in Town that week.

P. A. Daw's News Agency, 17, Green Street, W.C. 2

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Sensational Acrobatic Roller Skating Speciality
This Week, HIPPO., GOLDER'S GREEN
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EDIE VENO

EMPIRE, CHISWICK

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COMEDIAN—WITH A VOICE.
At liberty for Revue or Musical Comedy. Offers Invited.
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HARRY SHIELS AND COMPANY

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Special Scenery carried. Six-Sheet Lithos by DAVID ALLEN.
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All oms., LEW LAKE.

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GOING BETTER THAN EVER.
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The Musical Jester and his Patent Talking Half-'Cello.

Great success last week, Hippo., St. Helen's, booked three returns at big increase.

Next Week, EMPIRE, WOOD GREEN

Dear Willie, Remember, a Roll on the Grass is worth two Rolls on the Stage.

THE DAINTY YOUNG IMPRESSIONIST

OLGA SYDNEY

This week, EMPIRE, WOOD GREEN

Dear Sylvia,
Hear you have bought a rattling good Car. But am surprised you have it painted green—it's not a bit like you!

All Coms.—WALTER BENTLEY

HAL WRIGHT

In Burlesqisms.

PALACE, HULL
GEO. BARCLAY.

G. H. ELLIOTT

THE ORIGINAL CHOCOLATE COLOURED COON.
This Week, LEWISHAM & CLAPHAM. Next, L.T.V.
P. A., 95, Richmond Road, Dalston, E. 8. 'Phone, Dalston 2723. Agent, Fred Francis

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MISS EMILIE HAYES

GULLIVER CIRCUIT.

WARDINI

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This Week, PALACE, EAST HAM. Next, HIPPO, ROCHDALE

PETER **DONALD** and META **CARSON**

P. A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.
EMPIRE, YORK

JOHN R. KAYE'S

"JAZZ SEVEN"

A JAZZ ACT COMBINING THE ESSENCE OF MUSICAL ARTISTRY.
Always an assured success.
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Booked by Sydney Burns, Esq. Coms. as above, or 38A, Battersea Rise, S.W.11

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Down Under—for Forty Weeks.
In Panto for J. C. Williamson, Ltd. Coms., c/o J. C. Williamson, Ltd., Sydney.

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Ex-Private FAGAN

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Chairman & Managing Director, OSWALD STOLL.
Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 28, 1919.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
George Graves, Loie Fuller, Harry Tate, Tom Hearn, Noni and Horace, Tom Clare, Mary Leighton, Elise and Foy, Proveani Troupe, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE NEW MIDDLESEX.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
Dainty Danes, Nicol and Martin, Charles Windermere and Co., Allan Shaw, Edie Veno, Harry Hemsley, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Wood and Cragg, The Fayre Four, Flying Banvards, Nelson Jackson, Fred Morris, Fred Keeton, Violet Levy, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Frank Leo, The Bells, Quaint Q's, Joe O'Gorman, Anartos, Queenie Leighton, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Patti Loftus, Neil Gow, Great and Good, Femina Quartette, Laddie Cliff, Jen Latona, Clifford and Grey, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—
Jock McPherson, Four Swifts, Blaney and Farrar, M Lita Dolores, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—
Neil McKay and Partner, Olphus, Vernon Watson, Maximilian, Marcelle Molray, Cole and Rags, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
Gaby Revette, Terry Twins, Paula Ruby, Miss Ellis Drake, Benedetti Brothers, Bioscope.

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—
Grogie, Renee and Godfrey, Cruikshank, Joyce and Shields, Estelle Rose, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
Edna Maude, Willie Rolls, Roxy La Rocca, The Balladmongers, Fyne and Hurley, Holson and Bert, Bioscope.
(Matinees Monday and Tuesday.)

PICTURE HOUSE, CHATHAM

FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Serge Diaghileff's Russian Ballet Season, commencing April 30.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTES AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

General Administrative Offices:
25, Charing Cross Road, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, April 28, 1919.

LONDON PAVILION.

Rehearsal at 11.30.
C. B. Cochran's Production, "As You Were."

OXFORD.

Rehearsal at 12.
C. B. Cochran's Production, "In the Night Watch."

METROPOLITAN.

Rehearsal at 12.15.
Canadian Military Choir.
Kitchin Comedy Four. Brenne and Errard.
Holden and Graham.
Tubby Stevens and Lady. Alice Hollander.
Harry Freeman. Bioscope.

CHELSEA.

Rehearsal at 12.
Charley Meteor Trio. Ilott Quartette.
Charles Whittle. Frank Foster.
Decars and Tomato. Evelyn May. Two Lillies.
Rastus and Banks. Bioscope.

EUSTON.

Rehearsal at 12.
Eight Welsh Miners. Jay Whidden.
Nella Webb. Haley's Juveniles.
Henry Lowther & Co. in "It's a Gift."
Red, White and Blue Trio. Rollo and Rega.
Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.
Florrie Forde. Haig Bros. and Ryan.
Dorothy Storm.
Violet Luddington and Stephen Sorley in "The Order of the Bath."
Sharp's Tromboneers. Belton and Osborne.
Roy Mex. Larkum Bros. Bioscope.

SOUTH LONDON.

Rehearsal at 12.
Chas. Hutchins presents "The Q's."
The Poppescus.
Jay Whidden. Herbert Winter and Bunny
Farr and Fox. O'Brien and Lady.
Constance Mori. George Crowther.
Bioscope.

EAST HAM.

Rehearsal at 12.
Harry Burns presents
The Winners of the "Daily Mirror" Beauty Competition,
with
Kitty Francis and Co. in "Ambition."
Great Como. Dale and O'Malley.
Bruce Green. Rene. Enardo Bros.
Rosie Reys. Bioscope.

TOTTENHAM.

Rehearsal at 12.
Mlle. Margo.
Mrs. Bert Gilbert presents George Carvey and Co. in "Music at Home."
E a Japanese Trio. Those Four Kids.
W. H. Brand. Les Artois. Bioscope.

EMPRESS BRIXTON.

Rehearsal at 12.
Gilbert Payne and Co. in "Bingle's Bungle."
Daisy Jerome. Gomez Trio.
Francis and Alfred. Suther.
Flynn and Haynson. Yorke Stuart.
Delia Daly. Bioscope.

WATFORD PALACE

Rehearsal at 1.
Stanley Carlton presents "Love and the Law."

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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KNIGHTS OF THE AIR
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sings the entrancing Ballad Hit of
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IF YOU COULD CARE.

Photo. Dobson, Liverpool.
SYDNEY MOORHOUSE
sings the stirring March Song,
HAIL, LIBERTY!

IF YOU COULD CARE
KIDNAP ME
HAIL, LIBERTY!
CHINKY CHINAMAN
WITH YOU BESIDE ME
THE JAZZ BAND CABARET
ANYTHING IS NICE FROM DIXIELAND
UP THE LITTLE GRAVEL PATH—SAILING
K-K-K-KATY. **A LONELY SOUL.**

Photo. Dobson, Liverpool.
LEE WHITE
sings the Rage of Two Hemispheres in **U.S.**
EVERYTHING IS PEACHES DOWN IN GEORGIA.

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WALTER WILLIAMS
sings the phenomenal Song Success of **Buzz-Buzz.**
K-K-K-KATY.

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SONGS WHICH COMMAND IT
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MANY HAPPY RETURNS OF THE DAY
IN THE LAND OF WEDDING BELLS
WHAT ONE LITTLE GIRLIE CAN DO
NIGHT OF A THOUSAND DELIGHTS
I'M SORRY I MADE YOU CRY
WHERE'S OLD BILL?
TORPEDO JIM

Send 1/6 for our Special Summer Selection from above.

JOHN LUXTON
sings the Great Tramp Ballad,
TINKER JIM.

GERTIE GITANA
sings the exquisite new Ballad,
THE KISS THAT MADE ME CRY.

SCOTCH KELLY
sings the wonderful Comedy Hit,
WHERE'S OLD BILL?

PETER BERNARD
sings the Stirring March Time Song
I'M GOING BACK TO THE GIRL I LEFT BEHIND.

HERMAN DAREWSKI

Telephone:
GERRARD 8320.

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Telegraphic Address:
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